

The Musical World.

THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.
[Registered for Transmission Abroad.]

VOL. 44—No. 7.

SATURDAY, FEBRUARY 17, 1866.

PRICE { 4d. Unstamped.
5d. Stamped.

NEW PHILHARMONIC CONCERTS, St. James's-hall.

—Conductor, Dr. WYLD. Subscribers are respectfully informed that the FIFTEENTH SEASON will commence in April next. The subscription is for five grand Vocal and Instrumental Concerts, on Wednesday evenings, and five grand public rehearsals, on the previous Saturday afternoons. Terms: Stalls and first row balcony, 22 2s.; second row balcony, 21 11s. 6d. The orchestra will be on the same grand scale as in previous seasons, and will consist of the most eminent instrumentalists. The stalls of subscribers of last season will be reserved for them until February 1st, after which date all unclaimed stalls will be offered by priority of application to new subscribers. Subscribers' names are received by the Hon. Sec., W. G. NICHOLLS, Esq., at 33, Argyll Street, W.; Messrs. Chappel and Co., 50, New Bond Street; Messrs. Lamborn Cock and Co., New Bond Street; Messrs. Ollivier, Old Bond Street; Messrs. Hutchings and Romer, 9, Conduit Street, W.; and by Mr. Austin, ticket office, St. James's-hall.—W. GRAFFY NICHOLLS, Hon. Sec.

FEB. 21st.—MR. RANSFORD will give an ENGLISH CONCERT at ST. JAMES'S HALL, Piccadilly, on Wednesday Evening next, to commence at Eight o'clock precisely, when the following distinguished artists will appear:—Mesdames Louisa Pyne and Lemmens-Sherrington, Susan Galton, Ransford Poole, Susan Pyne, and Sainton-Dolby; Messrs. Wilby Cooper, Montem Smith, Winn, Ransford, and W. H. Weiss. Pianoforte, Mr. Brinley Richards. Harp, Mr. Frederick Chatterton. Conductors, Messrs. Francesco Berger, Michael Watson, and Lindsay Sloper. Sofa stalls, 5s.; balcony, 3s.; area, 2s. Admission, one Shilling. Tickets may be obtained of Mr. Ransford at his residence, 39, Welbeck-street; at all the principal music warehouses; Messrs. Keith and Prowse, Cheap-side; Austin's Ticket Office, St. James's Hall, Piccadilly; and of Messrs. Ransford and Son, at their music warehouse, 2, Princes-street, Oxford-street.

MR. HENRY LESLIE'S CHOIR, March 1st, St. James's Hall.—SACRED CONCERT, with Mr. Sims Reeves, Miss Edmonds, Miss Whytock, Mr. John Thomas, and Mons. Paque. Tickets (6s., 3s., 2s., and 1s.), L. Cock, Addison, and Co., 63, New Bond-street; Keith, Prowse, 48, Cheap-side; Austin, 28, Piccadilly.

CRYSTAL PALACE.—THIS DAY (SATURDAY).—Madame Enequist, Madame Sainton-Dolby, and M. Sainton. Conductor.—MR. MANNS. Programme includes Symphony No. 3, C minor—Spohr; Overture, "Dane Kobold,"—Reinecke (first time); Fantasia, Lemmens, Hymne à St. Cécile—Gounod, etc.
NOTE.—Nearly 7000 visitors attended last Saturday. To enable visitors to secure reserved seats beforehand they will be on sale this day at the Palace, and at 6, Exeter Hall, where also the New Guinea Season Ticket may be had.

THE QUEEN'S CONCERT ROOMS, HANOVER SQUARE.—Ladies and Gentlemen intending to engage these favourite Rooms, are respectfully invited to be early in their application. For terms, apply to Mr. Fish, at the Rooms.—Proprietor, ROBERT COCKS.

I NAVIGANTI.

MR. GEORGE PERREN, MR. LEWIS THOMAS, and MISS BANKS will Sing RANDEGGER'S Popular Trio, "I Naviganti" (The Mariners), at Sheffield, February 21st.

I NAVIGANTI.

MISS BANKS, MR. W. H. WEISS and MR. GEORGE PERREN will Sing RANDEGGER'S Popular Trio, "I Naviganti" (The Mariners), at Bath, March 1st.

MISS BERRY GREENING.

MISS BERRY GREENING (who has been hitherto known to the public as Miss Berry, only) requests that all communications relative to lessons or engagements, either in town or in the provinces, be addressed to her, care of Messrs. Duncan Davison, 244, Regent Street, London, W.

MDLLE. LIEBHART.

MDLLE. LIEBHART will SING the immensely successful new Ballad, "The Lover and the Bird," (composed expressly for her by Guglielmo) at Clifton, on the 14th March.

MDLLE. LIEBHART.

MDLLE. LIEBHART begs to announce her return to town, and that she will visit Scotland the end of February. All communications, respecting engagements "en route," to be addressed to her residence, 8, Marlborough Hill, St. John's Wood, until March 1st.

MADAME W. VINCENT WALLACE,

Pianist to Her Grace the Dowager Duchess of Sutherland,

Begs respectfully to announce to her Friends that she will Resume giving

LESSONS ON THE PIANOFORTE.

51, Ordnance Road, St. John's Wood, N.W.

MISS FLORENCE DE COURCY will Sing HENRY SMART's admired "Hark the Bells are Ringing," at Walthamstow, Feb. 27th.

MADAME R. SIDNEY PRATTEN begs to announce that she has resumed her GUITAR TEACHING for the season, in town and country.—38, Welbeck Street, Cavendish Square, W., where may be had her latest publications for the Guitar.

THE MONTHLY MUSICAL REVIEW, conducted by

Mr. HOWARD GLOVER. No. 1, March 1st, will contain "The Music of Modern Germany," "Robert Schumann as composer and critic," "Richard Wagner, his music and his doctrines," Reviews of Liszt's "Symphonische Dichtungen," &c., "An English School of Music," "Artistic Sketches," "Our Musical Institutions," Criticisms, and public performances, &c., &c.

MR. RALPH WILKINSON (of the OPERA DI CAMERA)

begs to announce that he is now at liberty to accept Engagements for Concerts, Oratorios, and Private Soirées. Terms (as well for instruction in Singing, may be had on application at his residence, 8, Keppel Street, Russell Square.

MRS. TENNANT begs to announce her return to town for the season. Terms, for Concerts, Oratorios, Soirées, &c., as well as for instruction in Singing, may be obtained of Mrs. Tennant, 58, Maddox-street, New Bond-street, W.

WILLIE PAPE—Honored by the command of H.R.H.

the Prince of Wales—will continue his TOUR through the Provinces.—Address—No. 9, Soho-square, W.

MR. FRANK ELMORE will sing his new song, "Airy

Fairy Lillian," at Baywater, Feb. 21st; and Ashford, March 6th.—122, Adelaide Road, N.W.

MISS FANNY ARMYTAGE will sing at Aberdeen,

17th Feb.; Greenock, 20th; Edinburgh, 24th; and at the Queen's Concert Room, Hanover Square, 27th Feb. Letters to be addressed to 15, Park Crescent, Stockwell, S.

MR. EMILE BERGER will play his New Pianoforte

Solo on the admired Scotch air, "The Flowers of the Forest," at Glasgow, THIS DAY, Saturday, Feb. 17th.

MR. BRENNER will sing "Adieu, dear Kate," (com-

posed by EMILE BERGER) at the City Hall, Glasgow, THIS EVENING, Feb. 17.

MADLLE. ENEQUIST begs to announce that she has

returned to London from her tour in Sweden. All communications to be addressed to 37, Golden Square.

MADLLE. LINAS MARTORELLE begs to announce

that as her engagement at (La Scala) Milan does not terminate until the 25th of March, she will not be in London before the 30th.—Address Messrs. DAVISON and Co., Regent Street.

SITUATION WANTED.

A YOUNG LADY wishes an engagement in a Book-seller's or Stationer's. A good French Scholar and Pianiste. Would give the first six months. Address—A. D., 3, Brunswick Villas, Brook Green, Hammersmith

DUSSEK'S SONATA.

"THE FAREWELL," performed by MADAME ARABELLA GODDARD at the Monday Popular Concerts, price 6s. Also, "THE RONDO," published separately, price 3s. 6d. Edited by PROFESSOR STERNDALE BENNETT.—LAMBOURN COCK, ADDISON and Co., 62 and 63, New Bond Street.

Dedicated, by permission, to Professor STERNDALE BENNETT, and performed by CHARLES HALLÉ.

AIR, WITH VARIATIONS, for the Pianoforte, by G. O. CUTLER.—London: COCK, ADDISON, & Co., 63, New Bond Street.

ROBERT COCKS AND CO.'S NEW MUSIC.

All at Half-price, with an extra stamp for postage.

QUEEN OF THE NIGHT. Trio for Two Sopranos and a Bass. Words by W. H. BELLAMY. Music by H. SMART. 3s., free by post for 19 stamps.

Also, just issued, **THE BURLINGTON GLEE BOOK**, in 25 Books, 2d. and 4d. each, free by post with an extra stamp for postage.

TO QUADRILLE BANDS.—Now Ready, for Orchestra, the celebrated **COLDSTREAM GUARDS' WALTZ**, by FRED. GODFREY. Free by post for 22 stamps. Also his **UNITED SERVICE QUADRILLE**, same price.

EVER THINE. Song, by FRANZ ABT. Sung by Mad. Rudersdorff at Mr. Howard Glover's Concert, Feb. 14th, and elicited a warm encore. 2s. 6d.

JENNY OF THE MILL. Song. Music by LEDUC. Three encores in one night by Madlle. LIEBHART's singing. 3s.

OH! YE TEARS. Ballad. Music by F. ABT. Made so popular by Madame Lemmens-Sherrington's exquisite singing. 2s. 6d.

'TIS THE MOONLIGHT SLEEPING.—Ballad by the composer of "The liquid gem," "Her bright smile haunts me still," "Thy voices is near," &c., 2s. 6d.

ROBERT COCKS AND CO.'S PIANOFORTES are not to be excelled for touch, tone, and durability. Price Lists, with Drawings, gratis and post free.

A Catalogue of 8,000 Pianoforte Works, also a Catalogue of 2,000 Songs, Duets, and Trios, with key, compass, &c., marked.

Publishers to the Queen, H.R.H. the Prince of Wales, and H.I.M. the Emperor Napoleon III.

6, New Burlington-street, London.

Published this day,

**NEW BARYTONE SONG,
"THE LIGHTHOUSE."**

The Words by Miss EMILY HAMM.

The Music by

JOSEPH F. DUGGAN.

Price 3s.

London: DUNCAN DAVISON and Co., 244, Regent Street, W.

Just published, price 4s.,

**FAIRY LILIAN WALTZES,
FOR THE PIANOFORTE,**

As performed at Her Majesty's State Balls, and daily by the Orchestra of the Crystal Palace. Composed and dedicated to LADY ESMONDE, JOHNSTON HOUSE,

BY KARL VOGLER.

"This set of Waltzes is now all the rage at the Courts of France and Prussia, and is acknowledged to be one of the most brilliant and effective *Morceaux de danse* that has appeared for years."

London: DUNCAN DAVISON and Co., 244, Regent Street.

NEW EDITION.

**THE MAJOR AND MINOR SCALES.
FOR THE PIANOFORTE**

AND
Passages on the Various Modes of Touch,

WITH
Advice as to the Proper Mode of Practising;

ALSO

Short Preludes in the Form of Chords, Arpeggiated in each key
So that a Pianist may play a Prelude before any piece of music of whatever character—(gay, lively, quick, or slow).

CALCULATED FOR

PUPILS OF ALL DEGREES OF ADVANCEMENT.

BY

W. H. HOLMES.

Price 5s.

London: DUNCAN DAVISON and Co., 244, Regent Street, W.

POPULAR SONGS.

CHLOE SAT BESIDE THE RIVER. VIRGINIA GABRIEL. From "Widows Bewitched." 3s.

LOVE IS GONE A MAYING. VIRGINIA GABRIEL. From "Widows Bewitched." 3s.

WHEN SPARROWS BUILD. VIRGINIA GABRIEL. 3s.

A SONG TO LAY AT THE FEET OF MY LOVE. VIRGINIA GABRIEL. 3s.

THE LIST'NING MOTHER VIRGINIA GABRIEL. Sung by Mdme. SAINTON DOLY. 3s.

ROSALIND. ARTHUR S. SULLIVAN. Sung by Mr. CUMMINGS. 2s. 6d.

WILLOW SONG. ARTHUR S. SULLIVAN. For Contralto. 2s. 6d.

ORPHEUS WITH HIS LUTE. ARTHUR S. SULLIVAN. 3s.

O MISTRESS MINE. ARTHUR S. SULLIVAN. Sung by Mr. SANTLEY. 2s. 6d.

SIGH NO MORE, LADIES. ARTHUR S. SULLIVAN. Sung by Mr. SIMS REEVES. 2s. 6d.

A LOST CHORD. G. A. MACFARREN. Words by ADELAIDE PROCTER. 3s.

SWEET NIGHTINGALE. F. BOSCOVITCH. Mdme. LEMMENS-SHERRINGTON's favorite Song. 3s.

SERENA. FRANCESCO BERGER. Sung by Miss LOUISA PYNE. 3s.

EARLY LOVE. F. MUSGRAVE. 4th Edition. 2s. 6d.

WEARING OF THE GREEN. The Popular Song. 2s. 6d.

BY THE BLUE SEA. HENRY SMART. 2s. 6d.

ONLY A WITHERED ROSE. J. R. THOMAS. 3s.

DOWN AMONG THE LILIES. J. R. THOMAS. 3s.

WHILE GENTLE ONES ARE ROUND US. J. R. THOMAS. 3s.

BEAUTIFUL ISLE OF THE SEA. With Chorus ad lib. J. R. THOMAS. 3s.

ARAB SONG. MAILLART. 3s.

BEN È RIDICOLO. A. RANDEGGER. The most fashionable Song of the Day, sung by all the most distinguished Artists. 3s.

METZLER & Co., 35 to 38, Gt. Marlboro' St., London

FELIX-MENDELSSOHN-BARTHOLDY.*

(Continued from page 84.)

After the first performance of *St. Paul*, however, Mendelssohn introduced such material alterations in it, that the large stock of printed parts was rendered completely useless. He omitted ten pieces entirely, and reduced the first grand air in B flat of *St. Paul* to a third of its original length. On the other hand, a few days before the Festival, he composed and added the short soprano aria in F major of the second part, not to speak of innumerable small alterations in nearly each separate piece.

After the Festival, Mendelssohn set out for Frankfort-on-the-Maine, to manage the Cäcilienverein (Cecilia Association), for his friend Schelble, who was ill, and thus enable him to visit a watering-place for the benefit of his health. This Verein pleased Mendelssohn exceedingly, on account of the number of beautiful voices it contained, and the great certainty with which it executed even the most difficult motets and fugues of Sebastian Bach. He was, also, delighted with the city and environs of Frankfort, which he had previously seen only as a child, and in a hurried manner, as he passed through. He felt very comfortable there, and said jokingly, in one of his letters, that, were he to remain much longer, he should certainly become a zealous gardener. In this joyous frame of mind he discovered a most lovely blossom, destined afterwards to deck the garden of his life. He was introduced by a friend to the Jeanrenaud family, and in the youngest daughter, Cecilia, found and loved his future wife. Respectful consideration for the sorrowing widow forbids the biographer's saying any more at present on so holy and tender a subject. When the nuptial knot was tied, no one probably imagined it was to be severed so soon; the lady was worthy of possessing such a man, as she proved not only by her whole life and conduct, but, more than by aught else perhaps, by the heroic and pious resignation with which she supported his loss.—After Mendelssohn himself, acting upon the advice of his medical man, and fatherly friend in Leipzig, had exchanged his sojourn at Frankfort for a visit of some time to the sea-side watering-place of Scheveningen, and thereby wonderfully strengthened his excitable nervous system, he returned once more in the autumn of the same year (1836) to the scene of his labours in Leipzig. On the 2nd October, we find him again as conductor at the head of the Gewandhaus Concerts. He opened them with the newly discovered *Leonore* overture, which had first been performed at the Düsseldorf Musical Festival, and which, together with the finale from Cherubini's *Deux Journées*: "O Gott, täuscht mein Auge mich nicht!" and Beethoven's A major Symphony was soon afterwards repeated at an extra concert given by Lipinski. In addition to this, Fräulein Grabau sang an aria with chorus by Mercadante, and David played a new Concertino of his own. All the pieces, especially the A major Symphony, met with the most marked success. The same holds good of the *Eroica*, given by desire at the second Subscription Concert. This magnificent masterpiece was executed, says a notice of the time, most admirably and successfully, in one and the same spirit from the first note to the last, affording the most exquisite enjoyment, and, in consequence, being applauded by the audience after every movement, and leaving a deep and lasting impression behind it. In the third concert there figured, once again, a Symphony in B flat major by the genial Haydn, while at the fourth, the magnificent second overture to *Leonore* (in C major with the trumpet blast) was so well executed, that, after tumultuous applause, it had to be given *da capo*, a thing which had never befallen any overture before in that place. At this concert, too, as at several subsequent concerts, a new Symphony written by a living composer, and most carefully got up, was given. That on the present occasion was Franz Lachner's *Sinfonia Passionata*, which had carried off the prize in Vienna. But it did not please, principally on account of its being overloaded with brass instruments. At any rate, its non-success was not caused by the manner in which it was conducted by Mendelssohn or executed by the orchestra.

Meanwhile we were destined to enjoy an opportunity of becoming acquainted with Mendelssohn's talent for direction in another highly creditable manner, and, at the same time, of testing the

strength of the musical resources of Leipzig, by such a performance as had not taken place for a very long time. *Israel in Egypt*, that grand composition by Handel, the principal effect of which, however, depends upon its choruses, was put in rehearsal. On these choruses Mendelssohn bestowed every imaginable care, at several rehearsals following each other in rapid succession, and quickly succeeded in blending into a perfectly rounded whole his willing forces, so ready to obey him. He rendered, also, an especial service towards the performance of the oratorio, by writing out, at full length, the figured bass, with which the organists of the present day are not familiar. Thus the masterpiece could be performed without the slightest alteration. On the 7th November, 1836, it was executed in the most masterly manner, by a chorus consisting of more than 250 singers, male and female, supported by an orchestra proportionately increased, and by the organ in the Paulinerkirche, which was lighted up for the occasion. The solos were sung by Fräulein Henriette Grabau, Mad. Auguste Harkort (a dilettante, but a true artist), Fräulein Stolpe, Herren Hering, Pünger, and Richter. The brilliant success achieved corresponded with the industry and enthusiasm of the performers. The great interest taken in the work was manifested by the over-crowded state of the church. Leipzig was celebrating her first grand Musical Festival, and, what was more, doing so with her own unaided resources.

With regard to the other concerts and musical events of this winter, which, thanks to Mendelssohn's direction and co-operation, went off most flourishingly, I will dwell upon only one important fact: the last concert, on the 12th December, 1836. Out of a desire to oblige Mendelssohn, it's date had been changed from Thursday to Monday, for he was longing to be in Frankfort. After he had played in the first part, amid tumultuous applause, Beethoven's Concerto in E flat major, the second part commenced with his overture *Meeresstille und glückliche Fahrt*, followed, after some highly successful solo performances, by the finale from *Fidelio*, which had been very delicately selected by the Concert Committee. The concluding chorus in this finale has, we all know, to sing the words:—

"Wer ein holdes Weib errungen,
Stimm' in unser Jubel ein."

At the termination of the chorus, Mendelssohn being called upon, by applause which seemed as though it would never leave off, to extemporise a Fantasia, sat down to the piano, and played most powerfully and touchingly upon this theme. It was, as it were, a domestic festivity, at which he invited the whole assembly to take part in his own joy. Everyone who possessed a heart felt with him, for it was known that he was going to Frankfort.

It may, likewise, be mentioned, also, as worthy of notice, that, this winter, a pupil educated entirely by Mendelssohn, gave great satisfaction to the music-loving public, both by his performance on the piano, and his original compositions. William Sterndale Bennett came from England for the purpose of spending some time in the study of composition under Mendelssohn (1). At the concert given for the benefit of the Poor, he afforded satisfactory evidence of the advantage he had derived from his studies by a nicely rounded performance of an original Pianoforte Concerto in C minor, and, also, by a very taking overture *Die Naiaden*, which, however, reminds the hearer vividly of Mendelssohn's style. We subsequently heard a second overture, *Die Waldnymph*, by the same young composer. Like the first, it was very beautifully written, and, by its charming painting of nature, produced a most agreeable impression on the hearer. Finally, I must mention that, at the last concert of the season, Beethoven's mighty Ninth Symphony was again executed, and, if possible, even more splendidly than on the first occasion.

But the moment now appeared arrived for combining the forces of Leipzig, already tested at various times, and letting them, in their turn, perform that sublime composition which had already carried the fame of its creator to many countries: the oratorio of *St. Paul* was put in rehearsal. The chorus rehearsals, conducted by Mendelssohn himself, commenced as early as February, 1837, and all that was said of the zeal and industry, of the conductor, and of the thorough way in which he performed his duties, as well as of the willingness of the performers, when getting up the oratorio

* "A Memorial for His Friends." By W. A. LAMPADIOUS. Translated expressly for *The Musical World* by J. V. BRIDGMAN. (Reproduction interdicted).

(1) Sterndale Bennett never studied either the pianoforte or composition under Mendelssohn.—ED. M. W.

by Handel, applies with far greater force in the present instance. The magnificent choruses and chorales, though temporarily accompanied by the composer upon a bad piano, used for such purposes alone, even then made the profoundest impression upon the performers, and, despite the numerous necessary repetitions, were sung with continually increasing enthusiasm. The most powerful effect was that produced by the chorale: "Wachet auf, ruft uns die Stimme," a foretaste of the magnificent trombone accompaniment to which could be gained even from the pianoforte accompaniment; by the previous, and altogether magnificent, chorus: "Mache dich auf, werde Licht, denn dein Licht Kommt," as well as by the wondrous voice proceeding from Heaven and given to the soprano and contralto: "Saul, Saul, was verfolgst Du mich?" But no less effective were all the pieces bearing the stamp of Christian joy, pious abnegation, and trusting confidence, and above all the very first chorus of exultant victory: "Herr, der Du bist der Gott, der Himmel und Erde gemacht hat," or the choral, full of earnest humility and love of God: "Dir, Herr, Dir, will ich mich ergeben," and the two delicious melancholy-joyous choruses: "Siehe, wir preisen selig, die erduldet haben," and "Der Herr wird die Thränen von allen Angesichtern abwischen, denn der Herr hat es gesagt," the first of which especially, with the gently vanishing, and, as it were, wavelike figure in its accompaniment, always touched, with wondrous power, the most secret chords of the heart. In fact, there was not throughout the oratorio a single chorus we did not sing with pleasure, and Mendelssohn more than any other person possessed the gift of making his singers sing indeed from their hearts. This was manifested practically by the wonderful "pianos," breathed, as it were, not sung, by the *crescendos* and *decrecendos*, the possibility, import, and effect of which we first learned from him. It is true that the ladies were always the most docile in obeying his hints, and they constituted by far the larger portion of the chorus, but, on the other hand, directly the inclination existed, it was the men, who, as a rule, possessed in a greater degree musical intelligence, as well as certainty in hitting the notes and taking up their parts.

After such a thorough preparation of the chorus, as well as of the solo singers, and of the orchestra, by the master himself, the performance, which took place on the 16th March, 1837, in the Paulinerkirche, again lighted up for the occasion, could not fail to be brilliant. It was a pity, it is true, that, in consequence of the illness and absence of our local bass solo singers, a stranger had to be summoned for the part of Paul, but he got through it well and creditably, especially in the less strongly instrumented passages. Fräulein Grabau especially distinguished herself by her delivery of the recitative. The author of this biography cannot unfortunately remember by whom the remaining solos were then sung. Perhaps the performers were those who sang in *Israel in Egypt*. The chorus consisted of more than three hundred voices, with an orchestral accompaniment to correspond. Of the general impression produced by the performance, the author of this biography is the more inclined to let another person speak, as he himself was one of those who took part in it. The gentleman in question, G. W. Fink, who wrote the notice for the *Allgemeine Musikalische Zeitung*, says:—

"Under the admirable guidance of the composer, the numerous orchestra executed its task in a truly masterly manner, and the choruses, most zealously and carefully trained by the conductor, Dr. Mendelssohn-Bartholdy, came out so magnificently, with such freshness, vigour, volume, and roundness, that I never heard such massive power produce a more beautiful and healthily moving effect. Everyone who listened to the performance of this brilliant work will certainly agree with me, and do so moreover from conviction, in owning that by far the greatest portion of the fame achieved by the choruses must be attributed to the model guidance of the Musical Director, Dr. Mendelssohn-Bartholdy, and to the *vigour of the work*. With perfect justice have the committee of the Subscription Concerts publicly thanked the highly esteemed director of the whole, the solo singers, the orchestra, with its *Concertmeister*, Herr David, and all the chorus, for their indefatigable industry at the rehearsals, and for their truly splendid performance on the evening that the work was produced."

TURN.—A circular has just been issued stating that six quartet concerts will be given this year in the Marchisio rooms. The Quartet Society from which the circular emanates states that it is a revival of that which existed in 1854.

MR. G. B. ALLEN ON "FORM."

(Extract from a lecture recently delivered.)

Now I do not mean to say that we can only appreciate any work of art, be it poem, picture, building or sonata, when we understand its construction, and the laws which govern that construction. No! for then only the poet, the painter, the architect, or the musician would be able to admire it; and art would be, consequently, the exclusive property of its professors, and rendered almost useless to the multitude. We can all admire the grandeur and beauty of the works of Praxiteles, of Michael Angelo, and Handel, provided we have sufficient natural capacity. Indeed, no work can be considered truly great if it fail to impress us all. Yet there can be no doubt of our admiration being increased according to our knowledge. For proof of this we have only to look around and see the greater love and reverence shown by artists for the works of the great masters. Knowledge, then, is necessary to a proper appreciation of art, and probably, according to the elevation of the art, so much the deeper must knowledge be. If such be the case, poetry and music, the highest of all Arts—the "Blest pair of *Sirens—sphere-born harmonious sisters, Voice and Verse*," as Milton calls them in his "Lines at a solemn music"—require the deepest knowledge, and they are the most exacting in their demands upon our attention. The reason is obvious. A picture, a statue, or a temple, will strike the eye at once with pleasure if it be perfect, or with pain if it be ill-proportioned. But a poem or a sonata requires thought, even wearying thought, to follow closely and intelligently its story and development. In a word, we require to use our brains. Of all ideas the most disagreeable, where mere amusement, as some consider Art is concerned. Yes, to understand and enjoy a symphony, or a sonata, we must render up our whole and undivided attention to it. We cannot keep up a running fire of small talk with our neighbours and enjoy a sonata.

It may be asked what return do we get for this close attention—this labor? The answer is ready. Proportionate pleasure. The simple ballad, the pretty waltz, the lively quadrille, all good in their way, touch but the feelings, or tickle the ear in a transient manner, exactly according to the attention they demand from us. But when we give up ourselves entirely to one of the masterpieces of the great orchestral composers—Haydn, Mozart, Beethoven, Weber, or Mendelssohn, we experience a stirring up of the very soul, an elevation of the mind which leaves an impression not easily effaced.

There was a time when the lover of such music was looked upon as an enthusiast, but fortunately for Art, and better still for that purpose for which Art was evidently created—the elevation of man—their number now is legion, thanks to Mr. Arthur Chappell and his Monday Popular Concerts, Mellon, Arditi, and others, who give such frequent opportunities of hearing great instrumental works. To increase this body is the duty and must be the "labor of love" of all Academies.

The examples, simple in form, and the rules, or laws of the duplex form of construction, have been closely adhered to in them. By this remark you will at once understand that these laws are not sometimes strictly observed. This is the case. In Art we are not slaves to any rule. We observe the law laid down by our gifted predecessors with that respect they deserve, but we refuse to be bound by them. The grand distinction between Science and Art is this, the laws in Science are unchangeable, in Art they are ever changing. There is an inclination at the present day to confound Science and Art. Perhaps this is partly caused by artists themselves in the attempt to elevate Art into Science, from a feeling something akin to shame at seeing the superior court paid to men of Science over men of Art. As the laws of Science are fixed and are perfect, they raise it to the highest position; but that does not prove that its professors have or require the greater talent. On the contrary, the imperfections in the laws of Art require the greater skill in the artist. In Science the laws make the scientific man. In Art man makes the laws. That Science is easier than Art can be clearly proved, and if so, it follows that artists require more genius than scientific men. Of course we know that most artists possess Science, some in a remarkable degree, but for what do they make most use of it? To simplify their labors in Art. In most arts a certain amount of Science may be employed, and with advantage. Here then are living the two—Science and Art together—let us see with what results. We will take painting for example. Perspective may be treated scientifically or artistically. One draws his perspective lines by rules, which are strictly scientific. Another guides his pencil by his eye. Now, supposing they arrive at a similar result, which would possess most talent? Surely he that used Art only. Every artist, will however, use Science, but for what?—as an easy means of insuring accuracy. Again, there are not many to be found that could not learn the science of perspective, but how small would be the number of those who could be made artists? In a word, then, men are made scientific by study, but an artist can only receive his stamp from the hand of the Great Creator. Laws and rules will assist the artist, but no amount of

them, nor any amount of practice in them will, or can, create him. We recognise the artist not in the correctness of his perspective, but in the general conception of the whole, and in those lovely flowing lines that Science has not meddled with. Yes, painting is an Art. So is music; and unfortunately music is an Art that has very little Science in it. I say unfortunately, because if it had more it would be a less difficult Art. We must not then confound these terms, Science and Art, even though we sometimes see a work headed "The Science of Music."

It is curious to observe how men have in all times endeavoured to bind down Art, which must be free; confounding it with Science, whose laws are immutable. Hawkins, in his history of music, speaking of the works of Geminiani, says:—

"His modulations are not only original, but his harmonies consist of such combinations as were never introduced into music till his time. The rules of transition from one key to the other which are laid down by those who have written on the composition of music, he not only disregarded, but objected to as an unnecessary restraint, on the powers of invention."

As it was so it is. Men will always be found who endeavour to shackle Art by laws; and they say "What is the use of laws if we are not to be bound by them?" My reply is, that laws in Art are good servants, but bad masters. Art must be, and always must be free. The true artist will well consider the rules laid down by his predecessors; he will ponder over them, and the reasons for making them; but he will also remember that the laws of Art are imperfect, and be guided by them accordingly. He will decline to be bound by any rule or law that does not completely satisfy him.

THE GRISI CONCERT.

(From the Bath and Cheltenham Gazette.)

THE Queen of opera, and *one more* farewell! What song should she sing to-night? exclaimed a musical friend of ours, previous to the performance. We ransacked our musical memory, and named several of the choicest Grisi *morceaux*—but in vain; not one seemed to furnish the correct reply. We give it up, then, answered we. Why, "Slap Bang," to be sure, was the retort, much to our horror and dismay. We could hardly enquire, why? of our facetious friend, who very blandly whispered, because she would have to sing, "Here we are again." We thought the last lines of that popular ditty applied to our friend most particularly, and as to "one more" farewell, we speak for many when we say, that we should like to have such an "one more farewell" every season, for a more delightful musical treat could scarcely be realized.

The Assembly Room was filled to overflowing. Since the "Jenny Lind Concert," we recollect no one instance of so many seats being "reserved," and the sale of unreserved and back seats was so great as to cause Mr. H. N. King, the *entrepreneur*, to refuse further issue. In every point of view the concert was a great success. The vocal performers were Madame Grisi, prima donna; Madame Demerie Lablache, Signor Mario, and Signor Foli. The instrumentalist, Madlle. Arditi (violin); conductor, Signor Arditi.

The concert commenced with the duetto, "Dunque io Son," most charmingly sung by Madame Lablache and Signor Foli. The name of Grisi is a talisman to all lovers of operatic music. Who can hear the title of Norma and not associate with it the name of Grisi? "Casta diva," "Deh conte," and a host of other well-known things, bring this greatest of Italian singers to our memory. On her appearance, the whole room welcomed her with such warmth of feeling that clearly proved another "last farewell" would be very acceptable. To praise such an artist would be superfluous. Suffice it to say, she is still "Grisi." In Bellini's music she gave forth her yet splendid voice with such power and capability that one could fancy it would never be *passé*. In "The Minstrel Boy," "Home, Sweet Home," and in Mr. King's song, "To-day—to-morrow," she exhibited her triumph over the difficulties of our language. Signor Mario is, in our opinion, one of the best living singers.* We do not mean that he retains the voice of yore; but let an impartial judge of singing listen to him, and he must be convinced that for true artistic taste we have yet no tenor like him. In the Romanza, "Angiol d'amore," he afforded us a treat we shall not easily forget, and was encored. In the English Ballad, "Good bye, Sweet-heart," he sang with much feeling, and, on being recalled, substituted "Com' e gentili," accompanied by the chorus.

Signor Foli has a magnificent voice and good style, and has evidently studied with care; his fine mellow tones never overbearing, but every note containing a sufficient amount of *timbre*, had due effect in the concerted pieces. He is the finest bass singer we have heard since Lablache. Madame Demerie Lablache, an accomplished artist, was suffering severely from bronchitis; notwithstanding which she bravely

essayed her best, and each time she appeared the audience proved how much they sympathised with her. In the aria, "Voi che sapete," she plainly demonstrated how much she *could have done* had she not been so indisposed.

Madlle. Arditi performed two solos on the violin. This difficult instrument, requiring so much skill, perseverance, and real ability, was, in the hands of the fair executant, all that could be desired—full and brilliant tone, rapid but true execution, fine bowing; and, although we do not admire the violin in a lady's hands in a general way, yet we are bound to confess that in this instance our prejudice received a blow, and the marks of approval which followed bear out our opinion.

Signor Arditi accompanied in his well-known careful manner. Although the room was so crowded, everything passed off to the satisfaction of all, and to the especial gratification of Mr. H. N. King, to whose public spirit we are indebted for this "last farewell" of the Queen of Opera.

WHAT BECOMES OF THE FAIRIES?

Among the various images annually left upon the public mind by the Christmas pantomimes, none are more conspicuous than those of the smartly-dressed young ladies, who appear in large flocks on every stage, and are supposed to represent beneficent beings endowed with supernatural capabilities. It is always presumed that these fairies—for such they profess to be—are enlisted on virtue's side, and when, bounding about the boards, they perform the most intricate evolutions, we are to understand that they are exulting in a successful antagonism to the powers of evil, represented by figures in hideous masks.

To the modern pantomime the fairy is the most essential of essentialities. Ever since the days of Grimaldi, there has been an continued wail about the decline of pantomimic fun and the degeneracy of successive clowns and pantalons. The "introduction" to the pantomime, once a comparatively insignificant portion of the entertainment, has risen of late to an exclusive importance, and most spectators of the higher class regard the entrance of Harlequin and his mates as the signal for their own departure. They have witnessed the ballet and the "transformation scene," which is all they came to see, and at 11 o'clock they are in no mood to devote themselves to the contemplation of antiquated practical jokes. The ballet was executed by a number of fairies, attired in extremely light and fanciful habiliments, who most likely came gradually upon the stage in some extraordinary manner, till a large area was covered with one mass of glittering light. The "transformation scene," whatever its distinctive features, was likewise composed in the main of fairies, who, no longer permitted to use their limbs, were screwed down or suspended in picturesque attitudes, rejoicing in garments seemingly fashioned from imponderable gold or silver.

If existence could be one uninterrupted succession of ballets and "transformation scenes," nothing to the mind of a young lady could possibly be more delightful than the life of a stage fairy, who to all appearance passes half her time in dancing on the banks of some deep blue lake, and the other half in floating through the air, surrounded by gorgeous fabrics, which realize for a while all the glories of Oriental fable.

But the existence even of a stage fairy is not an uninterrupted succession of ballets and transformation scenes. On the contrary, the series is broken by very considerable intervals, during which the mortal fairy, receiving no salary, laments that she does not share the nature as well as the appearance of those *bona fide* elves who were able to sing conscientiously—

"Tiny drops of dew we drink,
In acorn-cups filled to the brim."

More substantial fare is required by the fairy who enhances the beauty of the pantomime, and the means of obtaining such fare are sometimes far from obvious.

Ballet is no longer, as it used to be, an important appendage to Italian Opera, sustained by the most aristocratic patronage during the whole of a London season. As far as the capital is concerned, it is now little more than an important element in the pantomime, and when Christmas is over, the employment of the *corps de ballet* is over likewise, save at the Alhambra, which holds an exceptional position among places of amusement. Now a London theatrical Christmas lasts about two months, and though we sometimes find a remarkably fortunate pantomime continuing even till Easter, such a success is to be regarded as abnormal. As spring succeeds winter, provincial engagements are, we believe, open to the London fairies, who, unlike swallows, fly away from us on the approach of summer. But somewhere about autumn, say in September and October, comes a series of ugly weeks, during which the fairy gains not one farthing by her fairyhood.

Of course, the moralist will find, under such circumstance, a fine opportunity of inculcating the advantages of provident habits. If you receive a salary only eight months in the year, put by a portion to meet the other four, which you may realize under the idiomatic title

* Really? D. PETERS.

of "a rainy day,"—and, if you need a classical example, there is Horace's ant, "*haud ignara ac non incauta futuri*," ready cut and dried for your purpose. Nevertheless, if the salary, while it lasts, is but small, the savings cannot be large, and the public may be usefully informed that the average pay of a ballet-dancer is about £1 per week, the minimum being 12s., and the rarely-attained maximum 30s. It may be added that whereas promotion is, in many professions, one of the consequences of long service, the reverse is the case with the professional votaries of Terpsichore. A young dancer is considered more attractive than her seniors, and stands in a more conspicuous place. Hence the lady who has received a salary of £1 in one season may only take 15s. in the next.

Like the famous Marchioness, who thought that her footman started into existence when she rang the bell, and then vanished into an abyss of nonentity, most persons, we fear, are content to see the fairies of the ballet drop up on Boxing-Day and fade away in March without troubling themselves about their mode of life during nine or ten months in the year. What becomes of the ballet-girl when the pantomime is over? What becomes of the earth's shadow after the termination of the lunar eclipse? One question is as much out of the way as the other.

Fortunately there are exceptions to the general rule. We are enabled to state on authority that a number of ladies, occupying a high social position, have not only reflected on the particular hardships of the "ballet," but have formed a society for the express purpose of improving the condition of the dancers. Their principle is exceedingly simple, and moreover strongly marked by common sense. In order to become a member of the institution established for the benefit of her profession, the dancer is to deposit in the nearest Post Office Savings Bank a sum not less than 1s. a fortnight. The committee of ladies on the other hand, are endeavouring to raise a fund out of which they propose to pay a percentage upon the deposits equal to and in addition to that allowed by the Government. The members will thus receive double interest on their savings, while, as an encouragement to provident habits, frugality is made an indispensable condition of membership. It is also hoped that the fund will be sufficient to afford extra assistance in the event of sickness or distress.

The committee have likewise taken into consideration a disadvantage incident to the dancer's profession which we have not yet touched upon. In this country, at least, most ladies think that they reach the prime of life when the number of their years stands midway between 30 and 40; but at 35 a dancer is commonly looked upon as superannuated. It is therefore proposed by the committee that the lady of the ballet who has outlasted her profession shall receive an allowance for three months, that she may learn one of the few trades that afford employment to women.

We may add that the scheme we have described has already been submitted to many persons of the class it is intended to benefit, and has received their hearty concurrence. We may also add that a book for subscriptions to the "Ballet Benefit Fund" is opened at Messrs. Drummond's.

CARLOTTA PATTI AT COLOGNE *

The band of artists whom Herr Ullman introduced to us at the last Patti Concert, in company of the celebrated singer whose name the concerts bear, was somewhat changed from what it used to be. The former representatives of the violin, piano, and violoncello—Vieuxtemps, Jaell, and Piatti—were wanting. As the first of these gentlemen was prevented by an accident to his hand from playing, the violin did not figure in the programme. The two other gentlemen, whose engagements had expired, were replaced by M. M. Louis Brassin and Jules de Swert, who, also distinguished virtuosos, worthily succeeded them. But Herr Ullman has spoiled the public, who now expect to hear at his concerts only European, if not world-wide, celebrities. He afforded, therefore, a fresh proof of his tact by engaging M. Roger for the last series of concerts he means to give this season.

Carlotta Patti was not merely what she formerly was: a singer wonderfully endowed by Nature. She proved, on the present occasion, especially by the admirable way in which she sang the air from Verdi's *Traviata*, that she has attained a degree of maturity as an artist which no one could ever have confidently predicted from her early *bravura* displays. In her execution of this air, she exhibited abundant intelligence and feeling for what is truly beautiful in vocal expression, and not only the higher but, also, the middle notes sounded softer, more equal, and more pleasing, thanks to a correct artistic system. This artistic progress has, moreover, exercised a beneficial influence upon her *bravura* style, as we particularly remarked in her delivery of Auber's "Laughing Song," which, after multiplied recalls, she gave in addition to her other songs. She kept in this instance so admirably

within the slender line which, in such compositions, divides Nature from Art, that her performance rose from the lowly region of a mere imitation of natural sounds to the higher one of art, giving proof of such mastery over the voice, such technical skill, and such an expression of grace and natural humour, as we have not heard since Jenny Lind sang her Swedish songs.

Almost every other singer would have found it difficult to stand against so much talent and charm. But this was not the case with M. Roger. Warmly welcomed on his first appearance, he sang Schubert's "Erk König;" Gumbert's "O, bitt' euch, liebe Vöglein;" and the first air of George Brown from the *La Dame Blanche*, so as to evoke boisterous applause. He then repeated the air in French. We had not heard this singer of singers since his last star performance at the theatre here, and though we are well aware of the tendency evinced by *blasés* gentlemen in all countries to call a fair and youthful beauty of twenty *passée*, because she is no longer only sixteen or seventeen, and, in the same way, to deny the right of singers, male or female, to appear before the public after having been out a few years—though we were aware of this mal-practice, and attach no importance to the opinions springing from it, still we were surprised to find M. Roger yet in the full possession of the same voice he had ten years ago, a voice not only capable of every modification of tone, but able to fill with its vigour and volume the large room of the Gürzenich. This rare preservation of a beautiful voice is the result of its artistic system of treatment, based upon continuous and correct vocal study, and of which the three heroes of French tenor singing, Nourrit, Duprez, and Roger, have given us the most brilliant proofs. Roger is the last of three still before the public; from what he does, the present generation may yet learn what the art of singing can effect in the way of every kind of dramatic expression, serious or sparkling. With him we cannot speak merely of method, but of style, of the representation of life. As regards the mere organ, we may compare with him more striking and more brilliant celebrities of the time, but there is, perhaps, no one individual more perfect and more attractive as an artist.

M. Brassin and De Swert opened the concert with Beethoven's A major Sonata for Pianoforte and Violoncello; by their conception of this fine composition, by the correctness of the *tempi*, and the expressiveness of their style, they proved themselves masters in the rendering of classical music. We have long known and esteemed M. Brassin as a first-rate pianist, who fully justifies the reputation he achieved in the musical circles of Paris and Brussels. The two solo-pieces, a "Hungarian Rhapsody," and a transcription of the "Soldiers' chorus" from *Faust*, which were the pieces selected on the present occasion, did not especially please us. We know many *bravura* compositions from his pen, even besides his splendid "Etudes," which contain more music and more genius. M. Jules de Swert, who has now settled in Düsseldorf, we heard here for the first time. In addition to taking part in the Sonata already mentioned, he played the Andante and Rondo from a Concerto by Molique, and we found him to be an admirable violoncellist, whose powers of execution on his difficult instrument satisfy every requirement as regards purity of tone in all instances, and perfectly correct rendering of runs. That he possesses, also, a fine tone, was proved by the slower passages in the Sonata and Concerto movements. In the runs, his delicate and dainty effects of light and shade were not adapted to so large a space, and could not be so well appreciated at a distance as in his immediate neighbourhood.

FLORENCE.—Herr Becker has given three concerts, with the greatest possible success. All the pieces were by Beethoven. They were admirably executed by Herr Becker, assisted by MM. Masi, Chiostrri, and Stipert.—The music of the great German masters generally is gradually but surely becoming very popular here. Some compositions by Bach and Mendelssohn produced a deep impression at a recent concert given by the pianist, Sig. Gennaro Perello.

AIX-LA-CHAPELLE.—True to the time-honoured custom of giving at least once a year an oratorio by Handel at the Subscription Concerts, Herr Breuning lately got up a performance of *Samson*, which had not been heard here since the Musical Festival in 1843. The performance went off most satisfactorily.

MUNICH.—The number of performances during the past year at the Theatres Royal, amounted to 294. Of these, 135 were of plays; 125 of operas; and 24 of ballets. Among the composers, Mozart was represented 15 times; Lortzing, 12; and Meyerbeer, 11.—The Association for Chamber-Music here at present consists of, Herr Joseph Waller, first violin; A. Closner, second violin; A. Thoms, tenor; and Herr Stippolyt Müller, violoncello.

HAMBURG.—*L'Africaine* has been produced with immense success. Though the prices of admission were considerably raised, and the Subscription List entirely suspended on the first night, the theatre was crowded to suffocation.

* From the *Niederrheinische Musik-Zeitung*.

MONDAY POPULAR CONCERTS.

Herr Joachim made his first appearance for the season on Monday night. St. James's Hall was crowded "to suffocation," and the great artist was welcomed with enthusiasm. His first performance was in Mozart's very beautiful quintet (G minor), the "*Don Giovanni* quintet," as it is sometimes called, because, we presume, it was composed in the same year (1787) as that wonderful masterpiece. This work is so full of variety, each movement having a distinctly individual character, that it affords ample occasion for the exhibition of all those qualities the possession of which in combination makes of Herr Joachim the player that he is. The *allegro*, as impassioned as the first movement of the G minor symphony itself, the vigorous minuet and the graceful trio, the first notes of which are a sort of echo of its companion's final phrase, the *adagio* (with the instruments muted), rife with that expressive and continuous melody which Beethoven, in some of his slow movements, has carried on as though it would never come to a close, the gay and sparkling, tuneful and brightly coloured *rondo finale*, overflowing with animation from beginning to end, were all delivered by Herr Joachim with such intimate sympathy for the music, and, at the same time, with such an utter absence of display, that one might have thought Mozart himself was speaking all the time, without the intervention of an interpreter. Such playing and such music united bring a fullness of satisfaction that only the highest art can realize. Herr Joachim's associates were Herr Ries, Herr Straus, Mr. Hann, and M. Paque. Owing to the sudden indisposition of Mr. Chappell's excellent first tenor, Mr. H. Webb, Herr Straus volunteered to fill his place in the quintet—an act which showed him quite as strongly in the light of a true artist as his admirable playing would have done under any circumstances. The quintet was heard with delight from first to last. Herr Joachim's next performance was in Beethoven's sonata, Op. 96 (in G), for pianoforte and violin. It is in the music of Beethoven and J. S. Bach that his pre-eminence is perhaps most conspicuous, and there is not one among the duet sonatas which demands from the performer such constant and varied play of expression as this marvellously fanciful piece, the last for the two instruments in combination which Beethoven produced, and conceived and carried out in such a manner as though he felt impelled to take leave of this branch of his manifold art-labour in good humour. The first *allegro* declares this plainly at the outset, and, allowing for the interval of repose, obtained through the pensive and exquisite *adagio*, the feeling predominates till the close. Beethoven never wrote anything more playful than the *finale*, with its pastoral theme, so like one of those "English melodies of the olden time" which Mr. William Chappell has collected and traced to their sources with learned industry. How well Herr Joachim understands all this, and how thoroughly he conveys it in his reading, need not be told. He never gave a more admirable reading of the work than on Monday night, when he found a sympathetic partner in Madame Arabella Goddard, the two playing together as if the violin and the pianoforte had been one, instead of separate instruments. Haydn's very fine quartet in D minor, with which the concert terminated, is in many parts so like Mozart, especially in the first movement and minuet (a canon in the same style as the canon in his C minor quintet), that it might have been signed "Mozart." That the composer who was influenced by Haydn at the outset of his career was afterwards in a great measure the influencer of Haydn appears clearly in this, as in other works. Herr Joachim like every real artist, has a strong inclination towards the music of Haydn, and plays it *con amore*. Nothing could be finer than the execution of this quartet—in which, by the way, Mr. Hann, one of our best performers on the viola, filled the place of Mr. H. Webb, as Herr Straus had already done in the quintet of Mozart.

The solo pianoforte pieces were Handel's great Fugue in E minor, from his *Suites de Pièces*, and the Prelude and Fugue in the same key from Mendelssohn's "Op. 35." The noble fugue of Handel pleased immensely; but the more impetuous, if less elaborate, composition of the modern master carried away the honours. The prelude is one of the finest things of its kind that Mendelssohn produced, while the fugue, an especial feature of which is the unexpected introduction towards the end of a grand *chorale*, can never fail to create an impression if played with congenial spirit. That this requirement was not absent on the present occasion may be concluded from the satisfaction of the audience, who twice unanimously applauded and called back the performer. Instead of repeating the fugue, however, Madame Goddard played the universally admired variations from another of Handel's *Suites*, the theme of which is the air traditionally known as the "Harmonious Blacksmith," with which her hearers seemed just as much gratified as with the fugue.

The singer was Mr. Patey, who won golden opinions by his excellent delivery of an air from M. Gounod's *Faust*, and the irresistible song of the Pedlar from Mendelssohn's operetta *Heimkehr*, (*Son and Stranger*), which he gave with appropriate volubility, and was compelled to sing twice. At the next concert Herr Joachim is to lead one of the posthumous quartets of Beethoven, besides some pieces for violin solo by John Sebastian Bach.

THE APOLLO.

To Dishley Peters, Esq.

SIR,—It's a fact well known to all the civilised world the immense number of valuable lives that have been rescued from a watery grave by the "National Life Boat Institution," or rather their boats, the principal number of which has been subscribed for by truly benevolent individuals, both individual and collective.

We all know that the origin of the "Royal Society of Musicians" was entirely the result of an accident, and what a splendid result that accident has achieved, the funds of that excellent society will prove.

In the case of "Desmond Ryan versus Wood" last week, Mr. Benedict truly told the Lord Chief Justice that musicians as a rule were very benevolent, or words to that effect. He properly estimated his professional brethren, as the circumstance which occurred among a small body last night sufficiently proves.

During the performance of the celebrated Coote and Tinney's band at a ball at Willis's Rooms last night, two members of the band, Messrs. Alfred and Thaddeus Wells, during the intervals of the dances were in conversation upon the merit of doing good to our fellow-creatures, when one, with a generous impulse which reflects the highest credit upon his generous instinct, observed what a "noble idea" it would be if the musical profession were properly represented in the "National Life Boat Institution." The other agreed with the idea, when *thought* gave place to *action*, for they immediately set a subscription on foot, each of them heading the list with *one guinea*, and their worthy conductor *five guineas*, the ultimatum being that among a small band of fifteen gentlemen as much as *fifteen guineas* were collected. I need not dilate further upon the excellency of the conduct of this devoted band, as "actions speak louder than words."

If you think this hurried note worthy a place in your valuable columns, it may be the means of inducing others of the musical profession to subscribe to this noble object. Subscriptions will be thankfully received by Mr. Charles Coote, 47, New Bond Street, W., and members of the musical profession *alone* are expected to subscribe.—I am, Sir, yours faithfully,

RAMBLER.

Feb. 14th, 1866.

P.S.—"The Apollo" I think would be a fitting name for the life-boat.

To the Editor of the MUSICAL WORLD.

SIR,—In a report of the last annual meeting of the Benevolent Fund of the Sacred Harmonic Society, which appeared in *The Standard* and other papers, there is the following:—

"Mr. D. Hill, treasurer, presented his balance-sheet, duly audited, and in so doing took occasion to refer particularly to the generous donation of Madame Sainton-Dolby. He (the treasurer) read to the meeting a letter from that benevolent and distinguished artist, stating that part of the proceeds of a concert given by her for the Sheffield Inundation Fund has been returned in consequence of that fund exceeding the claims to be met. The sum of 144l. 6s. so returned has been disposed of by her (Madame Sainton-Dolby) by appropriating 50l. to the Royal Society of Musicians, 50l. as above stated, and the remainder (44l. 6s.) to the Artist's Benevolent Fund."

Now, if I am not mistaken, other "distinguished artists" gave their gratuitous services at the concert for the Sheffield Inundation Fund, so ably organised by Madame Sainton. Ought not they to have been consulted in the matter? And are they not virtually part-donors with Madame Sainton of the balance to the three charities above-named? And if so, ought not their names to have been recorded side by side with hers? I enclose my card, and am, Sir, your obedient servant,

FIAT JUSTITIA.

Inner Temple, Feb. 14.

MR. HOWARD GLOVER gave a very attractive concert on Ash Wednesday evening, at Drury Lane Theatre.

BRUNSWICK.—Donizetti's *Don Sebastian* has been revived, but does not appear destined to maintain its place long in the bills. The principal parts were not, however, in particularly good hands.

KARLSRUHE.—Meyerbeer's *Africaine*, performed here for the first time on the 26th ult., has achieved a great triumph.

STRASSBURGH.—The little violinist Therese Liebe, is at present playing most successfully in Switzerland. She will shortly return to Paris, and continue her studies under Alard. From Paris she will proceed to London. According to all accounts, she has recently made very great progress under the direction of her god-mother, Therese Milanollo.

MONDAY POPULAR CONCERTS.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

EIGHTH SEASON.

The Director begs to announce that the remaining

MONDAY POPULAR CONCERTS.

Will take place as follows, viz:—

Monday, February 19th.	Monday, April 30th.
Monday, February 26th.	Monday, May 14th.
Monday, March 5th.	Monday, May 28th.
Monday, March 12th.	Monday, June 11th.
Monday, March 19th.	Monday, July 2nd (extra concert for the benefit of the Director).
Monday, March 26th.	
Monday, April 16th.	

Morning Performances will be given on Saturdays:—February 17th, 24th; March 3rd, 10th 17th and 24th.

SEVENTH (194th) CONCERT.

SATURDAY AFTERNOON, FEBRUARY 17TH, 1866.

PART I.

QUARTET, in E flat, Op. 12—MM. JOACHIM, L. RIES, HANN, and PAQUE	Mendelssohn.
SONG, "Dove song"—Miss BANKS	Mozart.
SONATA, in C sharp minor, Op. 27, "The Moonlight," for Pianoforte alone—Mr. CHARLES HALLÉ	Beethoven.

PART II.

ROMANCE, in F, for Violin, with Pianoforte Accompaniment—Herr JOACHIM	Beethoven.
SONG, "The Maiden's dream"—Miss BANKS	Benedict.
SONATA, in A major, Pianoforte and Violin—MM. CHARLES HALLÉ and JOACHIM	Mozart.

Conductor - - - - - Mr. BENEDICT.

To commence at Three o'clock precisely.

EIGHTH (195TH) CONCERT.

(MONDAY EVENING, FEBRUARY 19TH.)

THIRD APPEARANCE OF HERR JOACHIM. FIRST APPEARANCE OF SIGNOR PIATTI.

PART I.

QUARTET, in F major, No. 17—MM. JOACHIM, L. RIES, R. BLAGROVE, and PIATTI	Beethoven.
ARABIAN LOVE SONG—Miss BANKS	Arthur Sullivan.
SONATA, in G minor (First time at the Monday Popular Concerts)—Mr. CHARLES HALLÉ	Clementi.

PART II.

SONATA, in F major, Op. 5, No. 1, Pianoforte and Violoncello—Mr. CHARLES HALLÉ and Signor PIATTI	Beethoven.
SONG, "The Life Clock"—Miss BANKS	John Barnett.
PRELUDE, LOURE, MINUET, and GAVOTTE, in E major, Violin alone—Herr JOACHIM	Bach.
SONG, "Drearily through the darkness"—Miss BANKS	Henry Smart.
TRIO, in E major, Pianoforte, Violin, and Violoncello (First time at the Monday Popular Concerts)—MM. CHARLES HALLÉ, JOACHIM, and PIATTI	Haydn.

CONDUCTOR - - - - - Mr. BENEDICT.

To commence at Eight o'clock precisely.

Box Stalls, 5s.; Balcony, 3s.; Admission, 1s. to be had of AUSTIN, 28, Piccadilly; KEITH, PROWSE, & Co., 48, Cheapside; and CHAPPELL & Co., 50, New Bond Street.

"MUSICAL DEVELOPMENT,"

A NEW WORK

By JOSEPH GODDARD.

In this work, from the analysis of the moral source and intention of music, certain principles are discovered which not only aid the due appreciation of actual musical works, but are suggestive with reference to the future growth and purification of music, both in form and spirit. Among Subscribers are E. F. Rimbault, LL.D., J. W. Davison, Esq.; C. Steggall, Mus. Doc.; W. Chappell, F.S.A.; Miss Sabilla Novello; &c.

Price to Subscribers, 5s.

Names to be sent to JOSEPH GODDARD, 136, St. Paul's Road, Camden Square, London, N.W.

TO MUSICAL LECTURERS AND PROFESSORS.

MR. JOSEPH GODDARD has the copyright of a few original MUSICAL LECTURES to dispose of.—136, St. Paul's Road, Camden Square, N.W.

Enquire of DUNCAN DAVISON & Co., 244, Regent Street.
extremely rare Romance to be sold for six guineas. (no diminution of price).
inopie, by Fern Mengin, dit le Petit Angeant.
MADONNE et de la Belle Gaieté, fille de Remielus, Rempeur de Constan-

NOTICES.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co's., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.

TO PUBLISHERS AND COMPOSERS—Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

DEATHS.

On the 13th inst., WILLIAM HENRY WEBB, of the Monday Popular Concerts, &c., at his residence in Hardwick Place, Harrington Square; aged 35 years. Deeply regretted.

On the 10th inst., at his residence, Park Row, Nottingham, THOMAS WOOLLEY, Esq., in the 69th year of his age. Friends will kindly accept this invitation.

The Musical World.

LONDON, SATURDAY, FEBRUARY 17, 1866.

THE *Niederrheinische Musik-Zeitung* publishes a notice—Music in Münster—which, we think, contains certain observations that will interest our readers. We shall, therefore, endeavour, without despoiling our excellent contemporary, to extract the pith of it.

According to old custom, the Musik-Verein, or Musical Union, of this town celebrate St. Cecilia's Day, otherwise the 22nd November, by the performance of a grand work for chorus and orchestra, followed, the next day, by a concert of professional artists. Exceptional circumstances, however, rendered it necessary last year to put off the annual festival until the 27th and 28th January of the present year. For the first day the works selected were the second and third part of Robert Schumann's "Scenes from Goethe's *Faust*," and Beethoven's Ninth Symphony. It appears pretty well superfluous to say anything here about the *Faust* itself, considering how generally it has been made known to all who cultivate musical art by the criticisms published in the German papers, as well as by its performance in nearly every German town that can boast of a permanent Musical Association or Union. But there is one fact that should not be passed over in silence. Though the conservative spirit generally permeating musical matters here—a spirit which clings tenaciously to the great masters of the classical period, and looks with caution, nay, even with distrust, on everything modern, even when represented by the best disciples of the modern school—though this said conservative spirit prevents the majority of those who are fond of music in Münster from unconditionally admiring Schumann's writings, his *Faust* most decidedly gained him many new admirers by the recent performance on the 27th January. The performance, however, under the direction of Herr J. O. Grimm, a gentleman universally respected, and possessed of great energy and exceeding delicacy of taste, was a highly successful one. The chorus consisted of 87 ladies and 50 gentlemen, while the orchestra numbered 55 stringed instruments, 20 wind, &c. The chorus, which was never in such a high state of efficiency as it is at present, was distinguished for its freshness and clearness, its great precision and steadiness. It carried out admirably the refined con-

ception of its conductor. The orchestra, too, on which the work imposes no slight responsibility, acquitted itself on the whole creditably; a more decided *piano* would, however, have been desirable in the accompaniment of some of the solos. The most successful choruses were those commencing severally: "Wenn sich lau die Lüfte füllen;" "Waldung, sie schwankt heran," and the magnificent final chorus, "Alles Vergängliche ist nur ein Gleichniss." The soprano and contralto solos were sung with great freshness and feeling by two fair amateurs, who are in the habit of taking the solo parts at the ordinary meetings of the Union. They are entitled to especial thanks. For the tenor and bass solos, the managers had secured Herr E. Pirk, from the Royal Operahouse, Hanover, and Herr J. Stockhausen, from Hamburg. Herr Pirk sang the part of Uriel and that of the "Pater Ecstaticus." His sonorous voice, and delicate, expressive style, caused him to be loudly applauded. Herr Stockhausen has rendered himself, to a certain degree, the singer of Faust *par excellence*. Few performances of the work have hitherto taken place, probably, without his singing the principal part. He took, in addition, that of the Pater Profundus, that of Pater Seraphicus, and that of Doctor Marianus, or Faust when transfigured. Every time we hear this accomplished singer we cannot help feeling that he is perfect both as regards verbal expression and musical tone. This holds good both in a dramatic and lyrical sense. His conception and rendering compel everyone who hears him to give up all his own ideas of the manner in which the work ought to be represented. They carry us far beyond the notions, however exacting, which we have formed in our own breasts, and, without interpolating anything, which would be contrary to the intentions of the composer, show us the work in the fullest, clearest light. Herr Stockhausen sang on this occasion as on every other; it is, consequently, impossible to point out for commendation particular passages. But, despite the admirable manner in which it was executed, and Stockhausen's truly beautiful singing, we cannot say that the work excited any particular enthusiasm among the audience. To cause such a feeling for a composition of this description—which descends into the depths of our nature, and must not, therefore, be superficially judged—there can be no doubt that the audience require to be intimately acquainted with it. The result of this performance, therefore, in no way decides aught as to the value of the work itself, or the musical taste of the audience.

How highly Beethoven's Ninth Symphony is appreciated here was proved by the outburst of applause after each separate movement. But then, it is true, the performance was one in every respect praiseworthy. The orchestra played with such ease and such certainty that all difficulties seemed to have vanished from the execution of the work, though it is usually attended with so many. We may mention more particularly the soft expression, the gentle flow, in the magnificent Adagio and Andante Moderato; the judicious propriety which marked the *tempi*, and which it is not invariably so easy to observe, in consequence of the continual change, and the gradual rise of the effect, especially in the last movement; the excellent style in which the vocal quartet was given in the last movement, and the precision and certainty with which the chorus here performed its task. The best thanks of every one present are, however, due more especially to Herr Grimm, the conductor, but for whose energy this great work might not have been chosen, far less so excellently performed.

On the second day, the first part of the concert given by professional artists opened with Beethoven's Septet, Op. 20. Who is not acquainted with this clear, pleasing, ethereal composition? What lover of music has not, even though ignorant of its original form, been delighted at the Trio into which Beethoven himself changed it, or at one or other of the arrangements as quartet or

for four hands for piano, &c.? All the parts were confided to good men, and the work went off proportionately well. Herr E. Pirk then sang a sacred song by A. Stradella, for which he was warmly applauded. He also sang equally well two songs from F. Schubert's "Winterreise." Herr G. A. Bargheer, *Concertmeister*, played a Violin Adagio by L. Spohr. His magnificent tone, combined with a complete mastery of all the difficulties of the instrument, and a classically quiet style, which, however, is not deficient in warmth, entitles this gentleman to rank among the sterling artists of the day. Herr Stockhausen sang three of Schumann's settings of words by Eichendorf, and wound up this gratifying festival with Beethoven's vocal series entitled: "An die ferne Geliebte." The charming way in which these simple and feeling songs were given elicited extraordinary applause.

With such results, the reader will conclude that music is in a flourishing state in Münster. And such, with perfect justice, we may assert to be the case for the moment. But the matter would be placed in a false light were we to omit mentioning a fact which seems to be a morbid symptom, and does not promise well for the future. The orchestra of the Musical Union has hitherto been materially strengthened by the members of the old *Dom-Capelle*, which ceased to exist ten years ago, in consequence of the discontinuance of the Musical Masses, as they were called. These members of the *Dom-Capelle* received, as such, a fixed salary, and were thus enabled to lend their services to the Musical Union either for very trifling remuneration, or even gratuitously. Their ranks have, however, been considerably thinned by deaths among them. If, therefore, the Musical Union has to put forth fresh shoots, not merely in the shape of *dilettanti*, and to maintain the excellence distinguishing its performance for many years past, it cannot dispense with an increase in its pecuniary means to procure the new blood necessary for its existence. Its sole pecuniary resources are now derived from the subscriptions of its members, which cannot be raised, if it would not at once endanger its continuance; it has still less to expect from being transformed into a mere association for getting up public concerts. The only means applicable to its position is a subsidy given by the corporation. This has been long done in a great many other towns, and might be granted either by establishing a Town-Orchestra, by paying the conductor of the Union, or in many other ways. Unfortunately, the conscript fathers of the town have hitherto refused their sanction to such a plan, so that it was even impossible to obtain from them a reduction in the rent of the place where the concerts are held, which is the new room of the Town Hall. It is to be hoped that other views will yet prevail, and that the members of our municipal council may be brought to think that art, especially when cultivated in so worthy and sterling a manner as it is by the Musical Union, under the direction of its able conductor, serves not merely to gratify a select few, but, in a way that is evident to all who can see things in their true light, by penetrating into the circle of private life, opens the mind and heart for all that is true and good, and brings in its advocates quite as profitable a return as public imposts of a material nature. We are not saying aught against the latter; we merely assert that the interests of art are as important, and should be placed upon an equality with them. J.

—o—

WE call attention to an eloquent and well reasoned article, entitled "What becomes of the Fairies?", which appeared a few days since in the *Times*, and which we have quoted in another column. The writer has left nothing unsaid that could possibly be said, and, desirous of advocating the cause of so excellent a charity as the "Ballet Benefit Fund," without entering into the question on our own part, we wish to show what arguments

may be advanced by one who has evidently bestowed attention to the subject, and has both knowledge and experience to discuss it. The writer has made one oversight, however. He says, "In the employment of a *corps de ballet* the Alhambra holds an exceptional position among places of amusement." Surely the English Opera Company is entitled to consideration for what it has done for the London "Fairies." The ballet at Covent Garden, indeed, in the English operatic season, supports a large number of those girls in whose cause the "Ballet Benefit Fund" has been organised, and such a fact should not be ignored in any consideration of the question.

PETERS' PILLAR POST.

Whoever is in search of knowledge on any point connected with the art or history of music, the lives and characters of musicians, may drop a letter in Peters' Pillar Post, and obtain satisfaction on the Saturday after the dropping.

Already some inquiries have been addressed to the Editor of *Dishleii Petersii Meditationes* which it would be impracticable, no less than inconsequent, to answer in a series of papers devoted to the highest philosophy, and in fact, exclusively contemplative. They may, therefore, be disposed of at once.

"A Lover of Mozart's Music" wishes to know "why the C major quintet, which, as well as the G minor quintet, was composed in 1787, the same year as *Don Giovanni*, should not also have been called 'the *Don Giovanni* quintet.'" The question is fair, but it must be remembered that the quintet in C was written in April, while the quintet in G minor was written in May, a month nearer than its companion to *Don Giovanni*, which came out at Prague on the 29th of October following. This reason may not be quite conclusive; it is, however, colorable. Besides, the Germans say, as well as do, such queer things. What can be more absurd, for instance, than to give such a nickname as "*Harfen-quartett*" (harp-quartet) to a work of such sustained gravity as the tenth quartet of Beethoven (in E flat, Op. 74)?

Dr. Breen writes to ask whether Petersius "has newly searched for the rhyme upon Mr. Coleridge," alluded to by plaintiff in the action *Ryan v. Wood*, and whether, "if so, his search has been successful." The rhyme was "newly" sought, and happily found. Here it follows:—

"There was an old Queen's Counsel, Coleridge,
Who of molehills could make out a whole ridge
Of mountains, when he
Wished the jury to see
The rights of the clients of Coleridge.

There was also, lying perdu, by the side of it, a rhyme upon Judge Shee, which involves a compliment almost as marked as the compliment involved in the rhyme upon Lord Chief Justice Cockburn (*ante-90-Dii. Pii. Mnes.*):—

There was an old new judge called Shee,
And a very good judge, too, was he,
He ne'er talks at random,
Nor yet *ad captandum*—
A very odd thing for a She (e).

There were also others, lying *per du*, but they must stand over at present.

A third, and last, inquirer—"Exchange Buildings"—wishes to know whether the symphony of M. Gounod which was played before the National Anthem in St. James's Hall, the other night, at the concert for University College Hospital, is an early or a recent work; "for if," he adds, "it is a recent work, M. Gounod is stronger in opera than in symphony." It is happily a very early work; but, on the other hand, the Christmas carol ("*Bethlehem*") introduced the other evening, which contains this delectable passage:—



(among others scarcely less delectable), is a very recent work. M. Gounod, however, must not be criticized, or Mr. Coleridge, Q.C., will be angry. Meanwhile, *Whosoever is in search, &c.*—the art and history, &c.—lives and character, &c.—*Peter's Pillar Post, &c.*—Saturday after the dropping.

Ps. Pr. Post—Feb. 16.

J. P.

BRIEF BRIEFS.

XVI.

SIR,—I intended writing shortly after having written, but was short of briefs, and, in short, of matter for briefs, however brief. Here, however, is something about the late Meyerbeer, who was shorter as a man than as a composer:—

A COMPOSER'S LEGACY.

In his will, Meyerbeer set apart the sum of 10,000 thalers to found a "Meyerbeer's Fund for Musicians." (*Meyerbeers'che Stiftung für Tonkünstler.*) The curators of the fund, Herr Ed. Daege, Herr von Korff, and Dr. J. Schulze, have drawn up a plan, approved by the Minister of Education, for the employment of the money. Every two years, the sum of 1000 thalers, the interest of the money bequeathed, will be offered as a prize for students of musical composition. The first examination will be held in 1867. Every competitor must be a German, born and educated in Germany, and not older than twenty-eight. There is no restriction as to his religion. He must have studied either in one of the public musical institutions of Berlin, or at the Cologne Conservatory. Each candidate will be required to write an eight-part "Folk's-Fugue" for two choruses; an overture for full band; and a three-part dramatic Cantata for voices and orchestra. The judges will be the members of the Musical Section of the Royal Academy of Fine Arts in Berlin, the *Capellmeister* of the Royal Opera House, Berlin, the Directors of Stern's Conservatory, and Kullak's Conservatory, as long as those establishments exist, Professor A. Marx, and Professor Flod. Geyer.

This communication, short of its kernel, you will say (as usual) is shorter than usual—a shortcoming, however, with which you will not be likely to twit me. In revenge, next week you shall have the shortest with which you were ever favoured.

Short Common, Feb. 14.

T. DUFF SHORT.

[Can Mr. Duff Short give any information as to the whereabouts, howabouts, and whereabouts of Mr. Shortman Duff?—D. PETERS.]

MADAME ANNA LISZT, mother of the celebrated pianist and composer, died some days since, from an attack of bronchitis, at her residence in the rue Saint-Guillaume, at Paris. Her funeral obsequies were celebrated at the church of Saint Thomas-d'Aquin. An eloquent oration was delivered at the grave by M. Emile Ollivier, her son-in-law.

HEER RICHARD WAGNER has left Geneva, and has gone to the south of France, the villa near the lake in which he resided being destroyed by fire. It is said that several manuscripts of unpublished works narrowly escaped the flames.

MR. BALFE'S RETURN.—A private letter from Mr. Balfe, dated Biarritz, states that he was compelled to leave Madrid in consequence of the air not agreeing with him, and that he was about to set out from Biarritz for Paris, *en route* for England, in a few days.

MADAME PAREPA AND MR. LEVY, the cornet-player, arrived from New York on Sunday, per the Scotia mail steamer, after a most successful concert-tour in the several towns and cities of the United States, under the direction of Mr. Bateman.

MUSICAL SOCIETY OF LONDON.—At the recent general meeting of fellows, Messrs. E. Silas and H. Graves were elected professional members of the Council, in lieu of Mr. Manuel Garcia and J. W. Davison, who retired, as *per legem*. The new amateur member of the Council is Mr. George Grove, than whom a better choice could hardly have been made.

MR. H. WEBB.—The sudden death of this amiable and excellent professor will be regretted by every one who knew him. A master of eminent ability on his instrument, the viola, Mr. H. Webb was as noted for his unassuming manners as for his talents. Mr. A. Chappell will find some difficulty in replacing him at the Monday Popular Concerts, and in fact he will be missed wherever he held a conspicuous place. Mr. Webb has left a widow, but, we believe, no family.

PARIS.

(From our own Correspondent.)

I heartily thank Mr. Rippington Pipe for so readily undertaking my duties as correspondent to your journal in my absence. I thank him, too, for the copiousness of his intelligence, and the keenness of appreciation which guided him in selecting the most notable and interesting items. I am not, however, altogether gratified that, as soon as he found my back turned—to employ a phrase more strong than elegant—he should have “pitched into me,” and endeavoured to hold me up to the ridicule of your readers. Compared to Mr. R. P., I acknowledge myself a very small man; but he should not have forgotten that my means and character depended on the estimation in which I was held by the proprietors of the *Musical World*. I do not for one moment think he was desirous of undermining me in my position on your paper with a view to supplant me—had he intended to do so he would not have left me in the lurch last week, and sent no letter—but I do think he was glad of the opportunity of letting me down and giving me a sharp rap on the knuckles—a feat at which he is so expert as to lead me to opine he must have been a schoolmaster, or at least a ferule usher delegated with the executive authority. Nevertheless, I am not angry, nor, indeed, sorry, that so discriminating and able a scribe should have worn my critical toga for a hebdomadal space, and should have been allowed an opportunity of so powerfully serving the *Musical World* under exceptional circumstances. But enough of Mr. Rippington Pipe and his idiosyncrasies, which, to say the least of them, are not peculiarly interesting or amusing.

The event of the week past was the production of the new opera, *Fior d'Aliza*, at the Opéra-Comique, and the undeniable success it obtained. I have already told you that this work was being rehearsed, and that great hopes were entertained of it. The well-known poetical romance of M. de Lamartine has furnished MM. Michel Carré and Hippolyte Lucas with the subject for their libretto, and M. Victor Massé has composed the music. The story is sufficiently simple. Two families live close to each other in some mountain pass near Lucca. The daughter, Fior d'Aliza, of one family, is betrothed to the son, Geronimo, of the other. A company of *sbires* arrive, and the leader, smitten with the young girl, asks her in marriage of her parents, but is refused. By aid of his fellows, the captain attempts to carry off Fior d'Aliza by force, but is prevented by her lover, who comes to her rescue, and in the scuffle shoots the captain dead. Geronimo is arrested, taken to prison, tried and found guilty, and sentenced to death. Much of the interest of the piece centres in the endeavours of the young girl to aid in saving her lover. Like another Leonora she disguises herself in male attire, gains admission to the prison, and aided by a monk, a friend of the family, contrives to change clothes, whereby Geronimo escapes and she, in the garb of her lover and taken for him, is led to execution. At the moment the soldiers are about to fire, Geronimo returns with a reprieve, and all ends happily. This is not exactly the termination of Lamartine's romance, nor indeed can the joint poets be complimented for inventing so trivial an ending to their piece. The *denouement* might have been easily altered. M. Victor Massé's music seems to have taken the hearts of all Paris. I hear nothing but good reports of it, and to confirm these good reports, M. Choudens, the publisher, has purchased the copyright at a large figure. Now, to run counter to universal opinion and the incorrigible weight of money, is rather awkward. For my own part, and I speak on thorough conviction, I do not find in M. Victor Massé's music either individuality of character or any special charm. I should not like to find fault with it—it would not be easy to do so—but, after hearing it a second time attentively, I was not in the least interested, much less enchanted. I wondered, indeed, at hearing such loud plaudits bestowed on piece after piece, which, to my poor understanding, were not original, nor characteristic, nor dramatic, nor melodious. M. Massé's pathos is slow, his comedy forced. His orchestration is clever, and may be commended for its clearness and propriety. No more at present anent *Fior d'Aliza*, excepting that the principal characters were sustained by Madame Vandenhuevel-Duprez, Madlle. Marié-Galli, Madlle. Gontié, MM. Achard, Bataille, Crosti, Nathan and Leroy. I have no doubt but that the new work of M. Victor Massé will have a long, it may be a prosperous, run.

The performance of the *Barbiere* at the Italiens, recently given,

La Patti excepted, had little or nothing to recommend it. Signor Brignoli is not Count Almaviva, no more than Signor Delle-Sedie is Figaro, no more than Signor Selva is Don Basilio. The Doctor Bartolo of Signor Scalessi is quite another affair, and is worthy to be mated with Madlle. Patti's Rosina. Madlle. Patti's costume, by the way, has been curiously criticised in some of the journals, who insist that it is anything but Spanish, and everything but appropriate. I must confess I am not *au fait* at gowns and petticoats, nor can I tell a bodice from a chemisette, so must ask friend Pipe, who in matters of decoration is an admirable Crichton, and once on a time studied the costumier's art under Mr. J. R. Planché and the late John Reeves. I only know that Madlle. Patti looked *ebouissante* and was doomed to captivate ere she sang a note. In the lesson scene Madlle. Patti introduced the bolero from the *Vêpres Siciliennes*, which she gave with such brilliancy and animation as to provoke the utmost enthusiasm. Of course the bolero was repeated. *Lucia* has been produced since last I wrote with Madlle. Patti and Signor Fraschini. *Cenerentola* is in rehearsal for Madlle. Grossi, Signors Brignoli, Delle-Sedie and Zucchini. The last time I heard Rossini's delicious opera at the Italiens was with Alboni, Mario, Tamburini and Lablache. *Quelle difference!*

Rossini paid an unexpected visit to the Chapel “du Calvaire” at Saint-Roch on Thursday last, just as the *Séance Musicale* of the Academy of Sacred Music was about to commence. Taking his place in a retired part of the room, he passed for some time unnoticed. However, M. Charles Vervoitte, Maitre-de-Chapelle of Saint-Roch and director of the Academy, recognised him, and, seating himself by him, explained the object of the Institution. Rossini appeared deeply interested, remained for upwards of two hours, and, on taking his leave, promised M. Vervoitte to lend the patronage of his name to the next concert of the Society. Who knows but in the end Rossini may be tempted to try his powers on another *Guillaume Tell*, or another *Comte Ory*? How thankful would the world be just now for any work approaching either!

A new opéra-bouffe, by M. Offenbach, entitled *Barbe-Bleu*, has been produced at the Théâtre des Variétés with eminent success. I have not yet heard it, but I learn from all sides that it is as good as the same composer's *Orphée aux Enfers*, or *La Belle Hélène*. Such a certificate, I must own to you, is not a convincing testimony to me. The book is taken from Perrault's story and the poetic workmen are MM. Ludovic Halévy and Henri Meilhac. Madlle. Schneider, MM. Kopp, Granier and Couder are the principal singers. *Orphée aux Enfers* ran three hundred times; *La Belle Hélène* ran three hundred times. Query—will the *Barbe-Bleu* run three hundred times?

At one of the “Saturdays” at Rossini's house, Madlle. Marie Battu obtained an enthusiastic success in singing a new song written by the great master on a single note. The audience were in ecstasies, and one of the company sent next day to Madlle. Battu a splendid bouquet with the following verses:—

Je cherchais une fleur unique,
En souvenir de la note magique
Qui remplissant nos yeux de pleurs,
Sur votre lèvres et gémît et sanglote!
Inutile recherche! Il m'eût fallu vingt fleurs
Pour rendre en parfums et couleurs
Ce que vous exprimez dans une seule note.

At the eighth Popular Concert of Classical Music, on Sunday last, the following selection was given:—Symphony in C minor—Haydn; Prelude to *Lohengrin*—Wagner; Overture to *Les Joyeuses Commères de Windsor*—Nicolai; Rigodon (1737)—Rameau; Symphony in C minor—Beethoven.

The Third Subscription Concert of the Société des Concerts du Conservatoire, the same day, provided the subjoined programme:—Symphony in C minor—Beethoven; Scena and Chorus from *Idomeneo*—Mozart; Andante and Finale from the 38th Quartet—Haydn; “Air du Sommeil,” from *Armida*—Gluck; Finale from *The Mount of Olives*—Beethoven; Overture to *Euryanthe*—Weber.

The Mass composed by the Abbé Liszt—so sundry Parisian journals inform me—and which is about to be performed in Paris, is already in the hands of M. the Baron Taylor, president of the Association of Artist-Musicians. A committee will soon be convened to deliberate on the day of production and the means of execution. The Abbé has composed a mass of masses; which mass do the journalists refer to?

MONTAGUE SHOOT.

Paris, Feb. 14.

ROYAL ENGLISH OPERA.

As the pantomime season draws towards its close, and begins to pale in its attraction with the retirement into scholastic life of the juvenile section of the public, managers are compelled to seek for new allurements, and to cater more for the elder tastes. The Royal English Opera has made a rare harvest with *Aladdin*; or, *the wonderful Lamp*, but its race, like all races, must have an end, and the directors have done wisely in reviving the *Domino Noir*, which, just before Christmas—principally through Miss Louisa Pyne's exquisite singing—achieved a great and well-deserved success. Auber's delicious opera was reproduced on Monday evening last, with Miss Louisa Pyne as Angela; Mr. Henry Haigh, Miss Leffler, and Miss Thirlwall, sustaining the parts assigned them before the holidays, Mr. Patey alone retiring for one night—being retained especially at the Monday Popular Concerts—and ceding the part of Gil Perez to Mr. Aynsley Cook, who obtained an encore in the "Deo Gratias" song in the second act. With such music and such singing as that of our most accomplished prima donna, and, indeed, with the general execution so good, the *Domino Noir*, no doubt, will keep its place in the bills to the end of the season. Last night Mr. Frank Mori's charming operetta, *The River Sprite*, with Madame Florence Lancia in her original character of Yvonne, was revived to alternate with the *Domino Noir*. The operetta was very successful, and Madame Lancia sang with great brilliancy and effect. The special attention paid by the public to the music of *The River Sprite* should incline the directors to take into consideration the policy of producing one of Mr. Frank Mori's operas in full. On the nights when Auber's opera is given the pantomime concludes with the grand transformation scene.

TO DISHLEY PETERS, ESQ.

DEAR PETERS,—Being in the Austrian capital for a short time, I send you some waifs and strays of news, such as I could catch hold of this wild.

"The last of Herr Laub's Quartet Concerts presented a very animated spectacle. The audience were loud in their applause, and especially demonstrative towards Herr Laub himself, who appeared for the last time among them. He was greeted with long-continued cheers, waving of hats and handkerchiefs, and cries of "Stop here! do not leave!" He played Spohr's D minor Concerto, Tartini's "Teufel's Sonata," and Ernst's "Hungarian Fantasia," winding up with the Solo-Paraphrase on the *Lucia* Sextet, a marvellous specimen of virtuosity."—Bravo Laub!

"The sixth theatre, Harmonie-Theater, of which Vienna now boasts, and which was erected in the space of eighty days by the young architect, Herr Wagner, opened its doors to the public on the 20th of last month. It forms a somewhat long parallelogram, but is exceedingly pleasing and comfortable. It contains merely a large pit, a gallery, a balcony running half round it, and a number of gallery and pit boxes. The Gothic style predominates in the decorations, in which gold and wood colour are the principal elements. The whole produces an effect as if the house were hung with Gobelin tapestry. The lighting is extremely brilliant and proceeds from massive bronze candelabra. The saloon and corridors are spacious and elegant. The first performance was for the benefit of the Orphan's Home in the Alser Suburb. Every place was occupied."—This is as it should be.

"The orchestra rehearsals of *L'Africaine* commenced on the 22nd ult., at the Imperial Operahouse. The first performance will, in all probability, take place about the middle of the present month. Mdlle. Bettelheim will sing the part of Selika.—Herr Gunz, who, it is said, has made a six weeks' engagement with the management of the above theatre, appeared, a short time since, as Elvino in *La Sonnambula*. He was exceedingly well received, but the gem of the performance was Mdlle. Ilma de Murska's Amina, which fairly worked up the audience into a state of enthusiasm." Murska, I can assure you, is in splendid trim since her trip to — (my tongue, or rather pen, was about to slip). I shall remain for the *Africaine*, soon after which you may stumble over me at the I O U Club, or at the King and Bear.—Yours faithfully, dear Peters,

BUTCHER BAKER BUTCHER.

Vienna, Rhabarberhoff, Feb. 13.

[We are not in the habit of stumbling, or coming across. It was Dr. Queer who fell over an enclench.—D. PETERS.]

MADAME TREBELLI and Signor Bettini have been received with great favour in the parts of Zerlina and Don Ottavio in *Don Giovanni*, at the Opera at Warsaw. Signor Ciampi (Leporello) and Madame Giovannone (Donna Elvira) also pleased in their respective parts.

SACRED HARMONIC SOCIETY.

Haydn's *Seasons*, not performed since 1860, was revived on Friday in last week with a success that augurs for it an early reproduction. The execution, on the whole, was worthy the fame of the society, although, in one or two instances, the choir may be said to have left themselves open to criticism. The principal singers were Miss Louisa Pyne, Messrs. Sims Reeves, George Perren and Lewis Thomas. The soloists have hardly the same opportunities given them in *The Seasons* for distinguishing themselves which are afforded them in *The Creation*. Nevertheless, we have seldom heard Miss Louisa Pyne or Mr. Sims Reeves sing with greater artistic finesse or more telling force than on Friday night, Mr. Reeves, indeed, in his two songs raising the audience to the highest enthusiasm. Mr. George Perren gave much importance to the second tenor part, and the bass music could hardly have been entrusted to more competent hands than those of Mr. Lewis Thomas. While the performance was received throughout with great warmth, the scene illustrating the various sports of the field—one of the most vivacious and melodious ever composed—was encored with loud and prolonged acclamations.

MILAN.

(From our own Correspondent.)

Musical taste in this city is decidedly on the wane, and this is no longer, as of yore, the Milan which has given, as it were, baptism to so many great artists. Everything is changed, and I think that those of our countrymen who have had the opportunity of assisting at the representations at either of the three opera-houses open during this Carnival season, will have formed but a poor opinion of Italian taste, and the easy manner in which the public is satisfied. The Milanese public is certainly discriminating, but, notwithstanding, many things are allowed to pass, and are even vociferously applauded, which in England would not be tolerated for a moment. I refer particularly to the Scala, as this theatre enjoys a grant of £12,000 per annum from the government, and one would naturally expect to hear the best artists which money can procure; but it seems to me that it is now almost a school for novices. "How are the mighty fallen!" I understand that the government is about to withdraw this annual grant, and I for one am not surprised at this decision, inasmuch as the management and direction of the theatre are not by any means creditable to a town of such importance as Milan. Operas written by composers unknown to fame are accepted in the most reckless manner, without regard to their merits, the only qualification necessary being that the composer be prepared to pay from eight to ten thousand franks to hear his opera murdered by the generally inefficient staff of artists engaged to interpret the principal parts. It is for this reason that we seldom hear more than one performance of a new work. During the Carnival, by way of novelty, we have been regaled with *La Juive* of Halévy, a work which was only performed 28 times last season and, in my opinion, with a better cast, especially in reference to the tenor, Signor Steger, who, whatever his friends may think, is in every way inferior to Signor Carrión, the last year's representative of the part. Signor Steger is a German, and has all the defects of the German school of singing. His voice is of most unpleasant quality, and appears to issue either from his boots or from the back of his head, and his singing and action are terribly exaggerated; but he can shout, and therefore seems to please the frequenters of the theatre. The Signora Fricci is a good artist, and painstaking in everything she attempts; but, in my opinion, the best artist in the opera is Signor Medini, the basso. He has a fine voice and sings like an artist. We have had in addition *Il Trovatore*, which, in consequence of the *fiasco* of the soprano, tenor and contralto, only was given one night; and also some representations of *Norma*. Nicolai's opera *Il Templario* has been announced for the last five weeks, but until now has not made its appearance. During the course of the rehearsals for the last named opera, the prima donna has been changed twice, and it is now announced to be given with a third. We shall see. I do not think it can go, and I am sadly afraid that our English baritone Santley will again be sacrificed by his companions.

There seems just now to be a resurrection of old singers, that is

to say, singers of days gone by, at the Radeconda. Madame Frezzolini has been singing in *Linda di Chamouni*, in unison with the baritone Varesi; but it is a sad spectacle, and almost makes one regret that they should have the necessity of still appearing before the public. The lady is supportable, and occasionally sings in a manner to remind one of her best days, but the gentleman, if he ever could sing, has degenerated sadly. He roars like a town bull, and frisks about the stage like the clown in a pantomime. Signor Marini, the bass, is singing at the same theatre, and one can still hear the remains of a good artist.

At the Carcano we have had a miserable interpretation of Gounod's *Faust*, a ditto of Donizetti's *Favorite*, and lastly "Oh ye Gods," an edition of *Don Giovanni*. I am thankful that I have had an opportunity of hearing this masterpiece of Mozart in London, otherwise I should not have recognized it. However, I will do Signor Bassi, the director of the orchestra justice, and tell him that with the materials at his command he has done wonders. In justice to Signor Gustave Garcia—son of the brother of Malibran, and very favorably known in London as a barytone—I must say that, although labouring under indisposition, he did his utmost to give an effective reading of the part of *Don Giovanni*. He sang the serenade, "Deh, vieni alta finistia," very smoothly and with good accent, and was much applauded. *Don Giovanni* is certainly not a part well adapted to Signor Garcia, but, under the circumstances, he is entitled to credit for the manner in which he got through it. Signor Giacomelli made a decent Leporello. You shall hear of the success or non-success of the *Templario* next week.

ARGUS.

MR. H. CORRI.—Some musicians are getting up a concert for that excellent and universally respected lyric comedian, Mr. H. Corri (of the English Opera), who has been seriously ill for nearly five months, and wholly incapacitated from pursuing his professional avocations. At the head of them is Mr. Alfred Mellon, and already some distinguished artists have tendered their services—Miss Louisa Pyne, Mr. Sims Reeves and Madame Arabella Goddard, we believe, among the rest. The concert, which will be one of first-class attractions, is to take place in Covent Garden Theatre, on the afternoon (2 o'clock) of the 14th of March. Mr. Benedict spoke but the bare truth when he alluded, in the Court of Queen's Bench (Ryan v. Wood), to the liberality and kindness of musical professors generally. Rarely do any of them miss an occasion of serving those who stand in need of it.

HERR JOACHIM has been playing this week at the Philharmonic Concerts in Edinburgh, conducted by Mr. Hullah.

MADLE. CARLOTTA PATTI is re-engaged by Mr. Gye for four seasons.

BENEVOLENT FUND OF THE SACRED HARMONIC SOCIETY.—The tenth annual meeting of this charity was held in Exeter Hall on Tuesday evening; the chair was taken by the president, J. N. Harrison, Esq. Messrs. Husk, Sims, Doggett, Black, Wangh, and other influential members, were present. Mr. J. F. Puttick, the honorary secretary, laid before the governors a report of proceedings during the past year, which spoke in encouraging terms of the progress of the fund and its prospects of increased usefulness. During the period of its existence nearly 1000l. had been expended in almsgiving, with the satisfaction of knowing that every case was authenticated by personal acquaintance with the recipient. The receipts of the year were 193l. 8s. (including a donation of 50l. by Madame Sainton Dolby). The relief account showed disbursements amounting to 111l. 0s. 9d., and an addition of 50l. had been made to the invested fund, which had been raised to 2400l. New Three per Cent. Stock. Mr. D. Hill, treasurer, presented his balance sheet, duly audited, and in so doing took occasion to refer particularly to the generous donation of Madame Sainton Dolby. He (the treasurer) read to the meeting a letter from that benevolent and distinguished artist, stating that part of the proceeds of a concert given by her for the St. Giles Inundation Fund had been returned in consequence of that not exceeding the claims to be met. The sum of 144l. 6s. so returned had been disposed of by her (Madame Sainton Dolby) by appropriating 50l. to the Royal Society of Musicians, 50l. as above stated, and the remainder (44l. 6s.) to the artists Benevolent Fund. After the usual complimentary votes of thanks, the meeting separated.

GRESHAM COLLEGE.—Professor Wyld concluded his lectures on music during Hilary Term on the 31st ult. Upwards of 2,000 persons attended these lectures, the average number each night being seven hundred. The Professor took for his subject "Conventionalism in Music."

ST. JAMES'S HALL.—Miss Berry Greening's first concert on Saturday evening last was eminently successful. The fair *beneficiaire* herself contributed largely to this result by her uniformly good interpretation of the various pieces she selected. Her singing of "Vedrai Carino" was much applauded; but she gave still greater effect to a new song composed for her by Herr Ganz, "When we went a gleanng," which was loudly encored. Miss Berry Greening also infused unusual animation and spirit into the aria from *La Fille du Regiment*, "Par le rang, et par l'opulence." Many artistes of note assisted, of whom Mr. Sims Reeves achieved, as a matter of course, the greatest success. "Come into the garden, Maud" was given by him with exquisite refinement and delicacy and, *per necessitatem*, was enthusiastically encored. A song by Blumenthal was also redemanded, and the demand complied with. Mr. Reeves also sang, with Miss Berry Greening, the duet, "Parigi, O Cara," from the *Traviata*. Miss Palmer sang "The lost chord," and the couplets, "D'un bout du monde" from M. Gounod's *Medecin Malgré lui*, affording full scope for the earnest and intense feeling which this favorite vocalist always exhibits. Miss Louisa Van Noorden was effective in an aria of Balfe's, and in Pacini's cavatina. "Il soave e bel contento." Miss Madeline Schiller played on the pianoforte Liszt's arrangement of the *Faust* waltz most brilliantly, obtaining a loud encore, and, in conjunction with Herr Pollitzer, Benedict and De Beriot's duo on the *Sonnambula* most effectively. Herr Fass, a German tenor, sang the Slumber Song from *Masaniello*, and a lied, "Mai Lufterl." Messrs. Benedict and Lindsay Sloper played Moscheles' duo for two pianofortes, "Hommage a Handel," and Messrs. J. Balsir Chatterton and John Thomas (*Pencerdd Gwalio*) a grand duo for two harps. Both double performances were greatly admired. Messrs. Benedict, Lindsay Sloper, Lehmeier, and Ganz officiated as accompanists. The last-named, I nearly forgot to state, opened the concert with Herr Pollitzer, in Beethoven's sonata, Op. 24, in F major, which was a most satisfactory performance. The hall was full and fashionably attended, and altogether Miss Berry Greening must be congratulated on the success of her first concert at St. James's Hall.

BASHI BAZOUK.

MR. KENNEDY'S SCOTTISH ENTERTAINMENT.—Mr. Kennedy still continues his successful career at the Store Street Rooms. On Monday and Thursday the attendance was overflowing with a highly fashionable and appreciative audience, several of his songs and humorous ditties being loudly applauded and encored. Mr. Kennedy's daughter accompanied most efficiently. The popular Scottish vocalist purposes visiting Canada and the principal cities and towns of North America, where he is most anxiously expected by many of the "Sons of old Gaul," who no doubt long to hear their native music rendered by so worthy an exponent.

UNIVERSITY COLLEGE HOSPITAL.—The concert in aid of the funds of University College Hospital was in every respect successful. A more brilliant audience never assembled in St. James's Hall. The musical arrangements, under the direction of Mr. Benedict, who conducted, were everything that could be wished. The entire programme was made out of the works of M. Gounod, whose now sacred drama, *Tobias*, performed by a first-rate orchestra, led by M. Sainton, a chorus 200 in number, with Mesdames Lemmens Sherrington and Rudersdorff, Miss Whytock, Messrs. Cummings, Patey, and Sims Reeves, as principal singers, was heard with considerable interest from first to last. About this, however, and the other pieces, including a Christmas carol ("Bethlehem"), which was encored, an "Ave verum," a "Salutaris Hostia" (tenor solo, Mr. Sims Reeves), an early symphony, in D major, &c., we must defer speaking. The National Anthem, in which Mesdames Lemmens Sherrington and Rudersdorff sang verses in Solo, and Messrs. Cummings and Patey a verse in duet, was given immediately after the symphony. The concert took place on Tuesday night. The whole of the preliminary business was conducted by Mr. Nimmo, who performed his task with a zeal and ability that gave satisfaction to Mr. Benedict and to every one else. The concert was under the immediate patronage of Her Majesty the Queen.

NEW ROYALTY THEATRE.—This evening a new opera in two acts, entitled *Sylvia; or, the Forest Flower*, music by Mr. Malandaine, will take the place of *Love's Limits*. Mr. Elliott Galer, the well-known tenor-singer, now enters the lists as librettist, and from this gentleman's intimacy with the lyric stage, we may look forward to a successful book. The fair directress of this little theatre, Miss Fanny Reeves, while making very few promises, is really doing excellent service to art. The one produced to-night will make the fourth opera that has been placed on the stage under her direction.

A LARGE BAND FUND.—The 65th Regt. (The Royal Tigers), after a sojourn in New Zealand of nearly twenty years, have returned to England with an accumulated band fund of over £3,500, the largest on record of any regiment in the service. They have appointed Mr. Namick, a clever musician, bandmaster, and Mr. Henry Distin, of Great Newport Street, has received the order for the exclusive supply of musical instruments and music from the president of the band fund, Captain Bulkley.

MISS MILLY PALMER.—This popular young artist is at present fulfilling a brief engagement at the Theatre Royal, Liverpool, where she has created a decided sensation in *The Lady of Lyons*, her Pauline being unanimously pronounced by the local critics to be one of the most ladylike, artistic and passionate ever seen in the town. The critic of one of our daily contemporaries, who has been "taking notes" in the "Modern Tyre," thus speaks of Miss Palmer's performance in a comic rôle:—"I peeped in at the three principal theatres, the Royal, the 'Amphi,' as it is familiarly called, and the Prince of Wales. I was too late at the Royal to see Mr. Charles Millward's pantomime of *King Salmon*, but I was in time to see Miss Milly Palmer play Paul in the *Pet of the Petticoats*. I was very much pleased with her. There is a graceful femininity about this young lady's acting which is a strong recommendation in these days, when the darling desire of *soubrettes* is to be cheeky and to show as much as possible, not simply of their legs, but of their thighs (when you speak of a woman's leg you do not include the thigh). Miss Palmer's style of acting is of the kind which tempts little girls in the boxes to exclaim, 'Oh, what a pretty lady!' The ladies will never be shocked by her boldness, and gentlemen will not be ashamed to take their wives to see her. I trust Miss Palmer may soon find a place on the London boards, in a line of parts suited to her." Miss Palmer plays one of Mrs. Stirling's favorite parts next week at the Prince of Wales' Theatre in Liverpool, for the benefit of Mr. E. Saker, the local Buckstone. In March, she plays in *Arrah na Pogue* for five weeks at the Theatre Royal, Edinburgh, and in the course of the season she will re-appear in London at one of our west-end theatres.

ROCHESTER AND CHATHAM.—(From a Correspondent.)—The officers of the Royal Engineers gave amateur performances at the theatre, Rochester, on Thursday and Monday, February 8th and 12th. The pieces were *To Parents and Guardians* and the farce of *Boots at the Swan*, which were repeated on both evenings. The acting was fair, but, no professionals being engaged, the female characters devolved upon gentlemen, who, though physically speaking, very fine women, were neither remarkable for personal elegance nor delicacy of voice.—An evening concert, under the direction of Mr. R. Taylor, a local vocalist, was given at the Lecture Hall, Chatham, on Tuesday last, in the presence of a crowded audience. The singers were Miss Fosbroke, Madm. Suter, Mr. R. Taylor, Mr. Armes; instrumentalists, Mr. Fryer, R.E. (cornet) and Miss Makepeace (pianoforte). Miss Fosbroke is universally recognised as a mistress of her art, and her singing is distinguished by refinement and delicacy of expression. On the present occasion the audience expressed its approbation in a flattering manner. Madame Suter, a rich voiced contralto, sang excellently. Miss Makepeace, Mr. R. Taylor, Mr. Armes, and Mr. Fryer (principal solo cornet-player of the Royal Engineers Band) were greatly applauded in their various performances. It is much to be regretted that such entertainments are not given here more frequently.

R. S. G.

HULL.—Mrs. John Macfarren gave a very attractive performance of pianoforte and vocal music, last Monday, Feb. 12th, at the Royal Institution. Her impassioned and poetical interpretation of Beethoven's "Moonlight Sonata" created a powerful effect on the numerous audience, who were captivated no less by the characteristic quaintness with which she rendered a Sarabande and Gavotte of Bach, by her brilliant execution of the final movement of Hummel's "Sonata di Bravura," and by her exquisite phrasing (despite the sparkling showers of arpeggios with which they are profusely surrounded) of the irresistibly melodious themes in Prudent's Fantasia on *Lucia di Lammermoor*. Miss Robertine Henderson contributed not a little to the success of the entertainment by the finished, animated, and artistic manner with which she executed the vocal pieces. She sang an air from *Le Nozze di Figaro*, some Lieder of Schubert, a Scotch ballad, and Macfarren's "Mine and thine," in two of which songs she was complimented with an encore. The hall was crowded, and the whole went off to the unqualified satisfaction of all who were so fortunate as to be present.

BOSTON (from a Correspondent).—Mr. Theodore Haag's second subscription concert at the Assembly Rooms was equal in interest to the first. Miss Stabach was the vocalist, and her singing of the popular "Il Bacio" was so much admired that it was re-demanded, but Miss Stabach, not to be out of the fashion, treated the audience to the "Mabel Waltz" instead. "Bid me discourse" and "Warblings at Eve" (the latter encored and repeated) were the two other displays of Miss Stabach, who is evidently a favourite at Boston. Mr. Haag, the *beneficitaire*, was very successful in his solo on the violin—a fantasia on *Rigoletto*, a composition of his own—which he was compelled to repeat. Herr Lehmeier was the pianist, who, besides playing his own arrangement of "The Mariner's Hymn," assisted Herren Selby and Haag in two movements from Hummel's trio in E flat, the andante and prestissimo from Mendelssohn's trio in D minor, and played with Herr Haag the andante and presto from Beethoven's "Kreutzer" sonata.

MIDDLE. MARGARELLE, who was so great a favourite last season at the Royal English Opera, made her *début* at La Scala, Milan, on Monday last, as Rebecca in Nicolai's opera, *Il Templario*.

WINDSOR.—Mr. Dyson's concert at St. Mark's Schoolroom was attended by a fashionable audience. Madame Sainton-Dolby and Miss Florence de Courcy were the principal lady vocalists; Mr. Theodore Distin, Mr. Pearson and M. Sainton also lent their valuable assistance. The concert was quite successful. The choir of Holy Trinity Church have also given a concert (the third) in the same *locale*. The ninth public reading, interspersed with vocal music, of the Literary Institute has been given before a crowded audience. The poetical works of Longfellow were the subjects chosen by the reader, the Rev. Mr. Simpson. Windsor has had more than its usual compliment of musical entertainments this season, and all have been more or less successful.

NEWCASTLE-ON-TYNE.—The Choral Union performed *The Creation* last Saturday, with Miss Rose Hersee, Mr. Montem Smith, and Mr. Ferry as principal vocalists. Mr. Penman conducted, and Mr. W. Rea presided at the organ. *The Newcastle Guardian*, in its notice of the performers, thus writes of Miss Rose Hersee:—"Miss Rose Hersee is already favourably known here, and her popularity appears to increase with her every visit. All the music of the soprano part was sweetly and delicately sung by her. Her voice is clear and true, and her execution fluent and voluble. Specially excellent was her execution of the florid and beautiful airs, "With verdure clad" and "On mighty pens," in which the multifarious runs and trills are rendered with the greatest precision and delicacy."

WINDSOR.—The second concert of the Choral Society took place at the Town Hall. The band of the Life Guards assisted. The solo singers were Mrs. Barnby, Mr. Dyson and Mr. Barnby. Mendelssohn's *St. Paul* and a Cantata by Mr. John Thomas (Lewellyn) are about to be given out for rehearsal. Mr. G. E. Bambridge has given his concert. He was assisted as instrumentalists by Mr. W. S. Bambridge, Mr. Catchpole and Mr. Radcliffe, and as vocalists, by Miss Rainforth, and Mdle. Bauermeister (encored in all their songs) Mr. Wallace Wells and Mr. Hamilton. The Popular trio, "I Naviganti," (The Mariners) sang by the last-named three artists and warmly applauded. Mr. Bambridge's pianoforte solos, "L'Amour" and "galop de Bravura," (both his own compositions) were encored.

MIDDLE. LIEBHART AT BURSLEM.—The Potteries Choral Association gave their first concert in the Town Hall with great success. "Mdle. Liebhart," the *Staffordshire Advertiser* writes, "declared that neither at Vienna nor Berlin did she ever hear more perfect part-singing." The same journal, writing about Mdle. Liebhart, says:—"Her performances created quite a *furor*, and amply testified to the distinguished reputation which she enjoys. Possessed of a magnificent and highly cultivated voice, and blest with genius, deep feeling and enthusiasm, her every performance, whether it was the tragic "Roberto," the passionate plaint of the "Lover to the Bird," or the *naïve* "Within a mile of Edinbro' toon," or the still more *bizarre* "Cuckoo," she was invariably true to the expression of her theme; we need only add to this that each piece she sung received an encore. Mdle. Liebhart has established herself as a favorite in the Potteries, and we trust we shall have many other opportunities of recording her performances." Dr. Barry was the accompanist at the pianoforte, as well as solo pianist. He played also a solo on the organ which the *Staffordshire Advertiser* pronounces to be "a remarkable illustration of the rare talent for concatenated improvisation."

Advertisements.

DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

HAS maintained its high character for a quarter of a century; and the flattering testimonials received from Grisi, Persiani, Lablache; and many of the Clergy and Statesmen, fully establish its great virtues. No Vocalist or public speaker should be without it. To be obtained of all Wholesale and Retail Chemists in the United Kingdom.

THIRD EDITION.

THE VOICE & SINGING

BY

ADOLFO FERRARI.

The great success of Signor ADOLFO FERRARI's celebrated method for The FORMATION and CULTIVATION of the VOICE for SINGING, has necessitated a THIRD EDITION (Revised and Augmented), which is published THIS DAY,

price 12s.

London: DUNCAN DAVIDSON & Co. 244, Regent-street, W.

MUSIC FOR THE ORGAN

JUST PUBLISHED,

BY
Boosey & Co., London.

¹ HESSE'S ORGAN BOOK,

EDITED BY DR. STEGGALL.

VOL. I.

Contains a Selection of 26 of the
choicest Compositions of this distin-
guished master,

Price 6s., Limp Cloth.

² HESSE'S ORGAN BOOK,

VOL. II.

Contains a Second Selection of
Original Compositions.

NEXT WEEK.

³ JULIUS ANDRE'S ORGAN BOOK,

EDITED BY DR. STEGGALL,

Contains a Selection of the best Com-
positions of this master.

Price 6s., Cloth.

NEXT WEEK.

⁴ W E L Y ' S Offertoires for the Organ

OP. 32.

Contains the Six celebrated Books in
one Volume.

Price 6s., Limp Cloth.

CHAPPELL AND CO.'S

NEW EDITION OF

STANDARD

CHURCH SERVICES

WITH AN ACCOMPANIMENT FOR THE

Harmonium, Organ or Pianoforte,

BY

DR. E. F. RIMBAULT.

Each Service complete, price Sixpence

No. 1.

Morning, Communion and Evening
Service, in F. By Nares.

No. 2.

Morning, Communion and Evening
Service, in A. By Boyce & Arnold.

No. 3.

Morning, Communion and Evening
Service, in F. By Jackson.

No. 4.

Morning, Communion and Evening
Service, in F. By King.

(To be continued.)

CHAPPELL AND CO.,

50, NEW BOND STREET.

ASHDOWN & PARRY'S
New and Popular
Dance Music

QUADRILLES.

THE HAPPY HOME	C. H. R. MARRIOTT	4 0
THE ORIENTAL	C. H. R. MARRIOTT	4 0
THE BANTING	C. H. R. MARRIOTT	4 0
THE CALEDONIAN	C. H. R. MARRIOTT	4 0
THE IRISH	C. H. R. MARRIOTT	4 0
THE PUNCH AND JUDY	H. S. ROBERTS	4 0
THE PUNCH AND JUDY		
LANCERS	H. S. ROBERTS	4 0
THE SAMBO	J. PRIDHAM	3 0

WALTZES.

THE "SING, BIRDIE, SING,"	C. H. R. MARRIOTT	4 0
On GANZ's popular Song.		
THE PUNCH AND JUDY	C. H. R. MARRIOTT	4 0
THE WOOD NYMPH	C. H. R. MARRIOTT	4 0
THE ALPINE	J. PRIDHAM	4 0

POLKAS.

THE JOLLY DOGS	C. H. R. MARRIOTT	3 0
THE ORGAN GRINDER	C. H. R. MARRIOTT	3 0
THE PUNCH AND JUDY	C. H. R. MARRIOTT	3 0
THE "ORPHEUS"	C. H. R. MARRIOTT	3 0
On OFFENBACH's popular "Orphée aux Enfers."		
THE BACCHUS	C. H. R. MARRIOTT	3 0
THE TREBELLI	HENRI ROUBIER	3 0
Polka Mazurka.		

GALOPS.

THE JOLLY DOGS	C. H. R. MARRIOTT	3 0
THE PUNCH AND JUDY	C. H. R. MARRIOTT	3 0
THE GUNPOWDER PLOT	STEPHEN JARVIS	3 0

All the above are splendidly Illustrated in Gold and Colours by the first Artists of the day.

LONDON:

ASHDOWN & PARRY,
18 HANOVER SQUARE.

HUTCHINGS & ROMER'S
LIST OF
New and Popular
DANCE MUSIC

QUADRILLES.

		SOLO.	DUET.
		S. D.	S. D.
THE PLOUGHBOY (Just ready)	C. GODFREY	4 0	4 0
KING OF DIAMONDS	C. JOHNSON	4 0	5 0
LONDON SEASON	C. GODFREY	4 0	4 0
ROYAL STUART	W. H. CALLCOTT	4 0	4 0
LITTLE BO-PEEP	ROSENMULLER	2 0	
LITTLE RED RIDING HOOD	"	2 0	
SHAMROCK	J. WASS		4 0

LANCERS.

THE IRRESISTIBLE	D. GODFREY	4 0	5 0
THE ORIGINAL		3 0	

WALTZES.

THE ATHOLE (Just ready) . . .	C. GODFREY	4 0	
DAWN OF LOVE	"	4 0	5 0
LONDON SEASON	"	4 0	4 0
QUEEN OF MAY	C. H. MARRIOTT	4 0	

POLKAS.

THE DOT	C. BLOE	3 0
THE FROST	MINNIE.	3 0
THE PUNCH POLKA	COOTE	3 0

GALOPS.

SPARKLING MOSELLE	C. GODFREY	4 0
LONDON SEASON	"	4 0
PURITAN'S DAUGHTER	C. COOTE	4 0
WILD GIRL	R. F. HARVEY	3 0

HUTCHINGS AND ROMER,
9, Conduit Street, Regent Street, W